

# ROM



Fall 2009

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Magazine of the Royal Ontario Museum

A SHOT AT FAME: Russell Smith explores how photography stoked the star-making machinery of celebrity / Entomology of an old house: The insect life you're likely living with / EATING CLAY: A former pastime of Portugal's rich and famous / Plus: DENISE DIAS on how to throw a celebrity-worthy soirée / JAMES CHATTO and the joys of olive oil / MARK KINGWELL on the cost of celebrity

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# Mercedes-Benz





p. **22**

A snapshot of how  
to make a star

## Contents

### Features

#### 16 Magical Properties

The potent origins of a simple red jug tell us why aristocrats once ate clay

BY KARIN RUEHRDANZ

#### 20 Spiders and Beetles and Moths (Oh My!)

Unwelcome guests, tiny creatures have a long and inventive history of colonizing our homes

BY GLENN B. WIGGINS

#### 22 A Shot at Fame

How photography stoked the star-making machinery of celebrity

BY RUSSELL SMITH

ROM Field Guide Series

p. **30**



### Front

- 3 First Word
- 4 What's On at the ROM
- 7 Opinion
- 8 Journal
- 11 Ask an Expert
- 12 Field Notes
- 14 Our Curators
- 15 Map of Explorations

### Back

- 28 Cuisine & Culture
- 29 Shopping
- 30 Backyard Biodiversity
- 32 KidStuff!
- 40 Exhibit A

### For Our Members

- 33 Members' Message
- 34 News and Programs
- 35 Travel
- 36 Support
- 37 Events
- 38 Sponsorship

### ON THE COVER

**World cultures** (main image):

Julianne Moore as Ingres's *Grand Odalisque*, New York, April 2000

Photo: © 2000 Michael Thompson

**Natural history:** Red trillium

Photo: iStockphoto.com/

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### INFORMATION

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#### HOURS

Saturday through Thursday: 10 am to 5:30 pm; Friday: 10 am to 9:30 pm; closed Christmas Day.

#### ROM LIBRARY

Public hours: Noon to 4:30 pm, Monday through Friday

#### ADMISSION PRICES

ROM Members: FREE\*

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Children (4 to 14 years): \$15

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On Half-Price Friday Nights, presented by SunLife Financial, from 4:30 pm to 9:30 pm: Adults \$11; students and seniors with ID \$9.50; children \$7.50

Admission, except for ticketed exhibitions, is free after 4:30 pm Wednesdays.

Admission is free on Tuesdays for post-secondary Canadian students with ID.

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\*All adult Members must present a valid membership card. Membership cards are not transferable.



## Our Contributors



**Mary Burridge**  
ASSISTANT CURATOR

For 27 years, Burridge ("Backyard Biodiversity") has worked with the ROM's collection of a million-plus fish species. Her research explores the distribution and relationships of a group of gobies. She's done everything from identifying, naming, and describing new species to diving on coral reefs in the Indo-Pacific to collect specimens. She manages the frozen fish tissue collection, critical for molecular research, and helped develop the ROM's galleries of biodiversity.

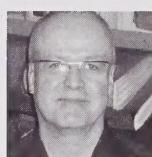
**What was your hairiest moment in the field?** During a deep dive in the Philippines, we descended to 125 feet, deep enough for nitrogen narcosis to set in. It was a little scary, but everything went fine until we began to ascend. I began picking up speed and couldn't stop myself at 20 feet from the surface for a decompression stop. Fortunately, my dive buddy, a renowned ichthyologist from the Smithsonian Institute, grabbed me by the ankle as I sailed past and yanked me back to 20 feet and held me there to decompress. A little embarrassing, but a lot better than the bends!



**Karin Ruehrdanz**  
CURATOR

A curator of Islamic art, Ruehrdanz ("Magical Properties") specializes in research on manuscripts and miniature painting. She has always been intrigued by phenomena at the margins of her field: where art and science meet, where sophisticated urban culture catered to the taste of nomadic rulers, or where cultural interaction gave birth to developments in Islamic lands comparable to those in other parts of the world. In the case of the "magic" jug, efforts to identify Turkish jugs brought to Europe about 1600 led her to look into the related Iberian and Mexican pottery.

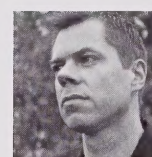
**What does your story say about celebrity culture?** The story of the "magic" red jug is a perfect metaphor for the power of fashion and the transient glory of celebrity. No longer "magic," the jug has been sidelined as a curiosity. But the story raises hope for a more sober look at the facts after celebrity has long vanished.



**Arthur Smith**  
LIBRARIAN

While ROM archaeologists excavate in exotic places such as Peru, Syria, and Sudan, Smith ("From the Archives") digs closer to home—in the ROM Archives. Head of the ROM's Library and Archives, Smith has always found libraries to be great places of exploration. On research leaves he has immersed himself in the late-19th-century world of missionary Joseph Annand thanks to journals preserved in the Nova Scotia Archives and Records Management. This has enabled him to put the ROM's Annand collection of artifacts from Vanuatu into context. The ROM library's affiliation with the University of Toronto enables it to offer ROM researchers access to international resources that most museum libraries can only dream about.

**How does your work relate to celebrity?** The ROM Archives is a wonderful place to turn up celebrities who have been a part of the history and formation of the Museum. From Mary Pickford and Jacques Cousteau to the royals such as Queen Elizabeth and the Duke of Edinburgh, there is a rich legacy of celebrity culture linked with the ROM.



**Russell Smith**  
WRITER

Smith's racy novel *Diana: A Diary in the Second Person* has a plain black cover so that you can read it discreetly on the bus. It was a bestseller in Calgary and nowhere else (nobody knows why Calgary). His new novel, *Girl Crazy*, will be published in spring 2010. Smith ("A Shot at Fame") also writes a weekly column in the *Globe and Mail* on the arts, culture, and language.

**What is most intriguing about celebrity?** Forms of address fascinate me. I still can't get over how people refer to celebrities by their first names, as in "Farrah's life was a troubled one," or "We all miss Michael." It shows how people think celebrities are their friends. The practice has started to cross over into the discussion of non-celebrities too, so strangers now feel comfortable writing about my work, "Russell is wrong," rather than "Smith is wrong." The usage reflects a real change in social norms. I wonder if last names are going to die out in the media entirely.



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# A Letter from our Director and CEO



## The Question of Celebrity: How Does it Define Us?

A publication sometimes fits so seamlessly into the mores of a time that we can say the publication defines its subjects rather than the other way around. *The New Yorker* magazine has this feel—so very Manhattan in its sense of humour, preoccupations, and liberal view of the world.

*Vanity Fair* magazine has quite another sense about it. Its mission statement reads: “*Vanity Fair* is a cultural catalyst—a magazine that provokes and drives the popular dialogue.” It is this role of “cultural catalyst” that makes the magazine such an appropriate partner for the ROM’s Institute for Contemporary Culture. The exhibition *Vanity Fair Portraits: Photographs 1913–2008* opens on September 26 in the ICC’s Roloff Beny Gallery. *Vanity Fair*, the ICC, cutting-edge architecture, and Canada’s premiere High Street location at Bloor and Avenue Road: quite the match in 2009.

The ICC explores contemporary culture through varied artistic expressions. *Vanity Fair*’s arresting photography has reflected and created popular culture in North America for almost 100 years. Many of these photos have iconic status in our minds, not least of them Conrad Black with Barbara Amiel at their Palm Beach home several years ago. Celebrity is the stock in trade, and a volatile stock it can be.

The “Question of Celebrity” provides the thematic umbrella for our *Vanity Fair* exhibition this fall. What defines celebrity, why do we have such an appetite for it, how is it borne, what are its risks and rewards, and how significant is celebrity as part of a civilization, rather than popular culture? And consequently—how much a part of civilization is popular culture?

In the ROM’s historic collections, we find many works of art linked to celebrity and power. The treasures in tombs and the commissioning of sculptures or costumes were inextricably tied to

status and fame. These beautiful products illustrate social relations quite eloquently in themselves.

What values and works do we associate with portraits of Claude Monet, Charlie Chaplin, Greta Garbo, Arthur Miller, H. G. Wells, Ernest Hemingway, George Bernard Shaw, Albert Einstein, Pablo Picasso, Demi Moore, Ronald and Nancy Reagan, Katharine Hepburn, Tom Cruise, and Cary Grant?

Celebrity in each of these cases was earned and still has consequences, unlike many celebrities of the current age whose fame is created by mass media alone, and whose sudden presence signifies nothing. The 15-minute celebrity defined by Andy Warhol is a counterfeit, not that found in these photographs from *Vanity Fair*.

Throughout the exhibition, the ICC will present special programming featuring celebrities and celebrity watchers. The annual Eva Holtby Lecture on Contemporary Culture will feature Lewis Lapham, editor emeritus of *Harper’s Magazine*, speaking on celebrity culture in the United States. A series of programs called The Question of Celebrity will feature Meryl Streep on October 7.

But we return to the photographs themselves—this is the art of the 20th century and beyond at its memorable best.

**WILLIAM THORSELL**  
DIRECTOR AND CEO

*Vanity Fair Portraits runs through January 3, 2010, at the ROM. An exhibition of portraits of Canadian celebrities by Canadian photographer Nigel Dickson will also be presented.*



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# Exhibitions and gallery openings



## In the Spotlight

September 26, 2009, to January 3, 2010 **Feature Exhibition/ICC**  
Roloff Beny Gallery, Level 4, Michael Lee-Chin Crystal

NEW

## Vanity Fair Portraits: Photographs 1913–2008

In that fertile first quarter of the last century, the incubator for what would become the Modern Age was bubbling with activity. There were the life-altering innovations of electric power, the light bulb, the household telephone, the record player, the radio, the Model T, and the airplane. And smack in the middle of that quarter-century, in the more cosmopolitan drawing rooms of the globe, the talk ran to New York's 1913 Armory Show, which introduced modern art to America, and to the debut performance of Stravinsky's *The Rite of Spring*, in Paris, which introduced modern music to the world. It was also around this time that my predecessor, Frank Crowninshield, was conscripted by publisher Condé Nast to edit a journal that would slip off the dusty velvet cloak of the Edwardian era and escort its readers into the fizzy, raffish affair that came to be known as the Jazz Age.

The magazine was initially called *Dress and Vanity Fair*, and in 1913 the first issue fell into the hands of New York's smart set. Within six months, Nast had dropped the *Dress* from its name and within two years the magazine was taking in more advertising than any other monthly in the country. Crowninshield championed the renowned and the soon-to-be, mixing words and pictures into an intoxicating cocktail of sophistication and chic. Everybody wrote for *Vanity Fair* in those days: Aldous Huxley, D. H. Lawrence, Noel Coward, and P. G. Wodehouse among many others. But it was for its photography that *Vanity Fair* truly and indelibly made its name. Crowninshield assembled an unmatched stable of legends: Edward Steichen certainly, but also Man Ray, Cecil Beaton, and Horst P. Horst. He urged them to unclutter their images, to be bold, to be daring, and to be modern.


There was a notable 47-year period when *Vanity Fair* didn't publish, but that changed when S. I. Newhouse, Jr., relaunched the magazine in 1983. Pictures are as important a part of the mix of the current version as they were of the original. Accordingly, *Vanity Fair* has assembled a stable of photographers with Promethean talents to match Crowninshield's squad, beginning with the magazine's principal photographer, Annie Leibovitz.

*Vanity Fair Portraits*, a glorious exhibition of great work from both incarnations of the magazine, is arguably no less than a history of portrait photography of the last century.

GRAYDON CARTER, Editor, *Vanity Fair*

This essay is an excerpt from the catalogue *Vanity Fair Portraits: Photographs 1913–2008* and from the book *Vanity Fair, The Portraits*, published by the National Portrait Gallery, London, in association with Harry N. Abrams, Inc.

This exhibition is a collaboration between the National Portrait Gallery, London, and *Vanity Fair* Editor, Graydon Carter. *Vanity Fair* is a registered trademark of Advance Magazine Publishing Inc.

Presented by:  the Bay

Supporting Sponsor: Moira and Alfredo Romano  
Exhibit Patron: Alex and Simona Shnaider

September 13, 2009, to March 21, 2010

**Feature Exhibition** Feature Gallery, Level 2,  
Hilary and Galen Weston Wing

## Canadian Content: Portraits by Nigel Dickson

In conjunction with *Vanity Fair Portraits*, a complementary exhibition of Canadian celebrity portraits by Canadian photographer Nigel Dickson, many published in the former *Saturday Night Magazine*, will be presented.



Don't miss **The Question of Celebrity**, a series of public programs presented by the ROM's ICC. Highlights include An Evening with Meryl Streep on October 7, Lewis Lapham on modern celebrity on October 27 (free), and The Photographic Portrait, a panel discussion with Nigel Dickson on November 9 (free). For tickets and details, visit [rom.on.ca/icc/events.php](http://rom.on.ca/icc/events.php).



Matt Damon by Bruce Weber, 1997. © Bruce Weber, Jean Harlow at home, 1934. Photo by George Hurrell. © Condé Nast Publications/Courtesy Condé Nast Archive. Jean Chrétien, Prime Minister of Canada (1993–2003), Photo by Nigel Dickson. Dead Sea Scrolls photos, courtesy of the Israel Antiquities Authority. Read, courtesy of Green Cardamom. London. Margins (project image, detail), Joshua Neustein, 2009, photo by David McKay, © ROM.

Until January 3, 2010 **Ongoing Exhibition**  
Garfield Weston Exhibition Hall, Level B2, Michael Lee-Chin Crystal

# Dead Sea Scrolls: Words that Changed the World

The contrast between Qumran and Jerusalem 2,000 years ago must have been striking. A quiet, sparsely populated outpost, Qumran was just a day's walk from the political and social ferment of Jerusalem, a large city of about 60,000, which would have attracted hundreds of thousands of pilgrims every year.

Some researchers believe Qumran was inhabited by the Essenes, but whoever lived there, they did not survive past 68 CE. That's when the Romans began destroying communities in Judea, eventually making their way to Jerusalem and its Temple in 70 CE. Jerusalem, Qumran, and Judea were never the same after the Roman invasion. And it would be 2,000 years before the Dead Sea Scrolls were discovered near Qumran. Both Judaism and Christianity remain rooted in their origins, which we are better able to understand and assess thanks to the discovery of the scrolls, one of the greatest archaeological finds of all time.

The exhibition *Dead Sea Scrolls: Words that Changed the World*, now on at the ROM, displays at least 17 authentic Dead Sea Scrolls—different scrolls during each of two three-month periods.

Go to [rom.on.ca/scrolls](http://rom.on.ca/scrolls) to learn more about the scrolls, watch podcasts, or register for tickets.

**Co-chairs and Patrons: Mohammad Al Zaibak, Tony Gagliano, Jonas Prince, and Families**  
*Lecture Patron: Anne Tanenbaum Family*  
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This exhibit was produced by the Royal Ontario Museum in collaboration with the Israel Antiquities Authority. The artifacts are on loan from the National Treasures of the Israel Antiquities Authority.

👁 Lights in the exhibition will be dimmed to help preserve the fragile scrolls.



**NEW** October 10 to 18, 2009 **Feature Exhibition**  
Centre Block, Level 3, A Special Presentation  
(on display for 80 hours only)

## The Ten Commandments Deuteronomy 8:5–10; 5:1–6:1

On display for 80 hours only is a fragment of one of the oldest surviving copies of the text of the Ten Commandments, dating to c. 30–1 BCE. Written in Hebrew, it is one of the best-preserved of the Deuteronomy manuscripts. The text is longer than what is found in traditional Bibles. But the legal precepts have served, and continue to serve, as a meaningful moral code for different faiths. For many in the West, the Ten Commandments have shaped laws, institutions, and ethical beliefs.

Until January 3, 2010  
**Ongoing Exhibition/ICC**  
Centre Block, Level 3

## Hamra Abbas: *Read*

This sculptural sound-based work by Hamra Abbas—an up-and-coming international visual artist—also relates to the Dead Sea Scrolls through its use of ancient text from the Qur'an, memorized by Pakistani children today.



Until January 3, 2010 **Ongoing Exhibition/ICC**  
Roloff Beny Gallery, Level 3, Centre Block

## Joshua Neustein: *Margins* Contemporary Art Unraveling the Dead Sea Scrolls

This contemporary art project explores themes and ideas suggested by the Dead Sea Scrolls. Presented by the ROM's Institute for Contemporary Culture and the Koffler Gallery of the Koffler Centre of the Arts.





# What's On at the ROM

Until spring 2010 **Ongoing Exhibition**

Wirth Gallery of the Middle East Rotation Display, Level 3,  
Michael Lee-Chin Crystal

## Coffee & Smokes in Medieval Yemen

ROM archaeologist Ed Keall has for decades studied life in medieval Zabid, located at the end of the Arabian Peninsula. Among his findings: that Ottoman soldiers indulged in both coffee-drinking and smoking—two habits new to the Middle East at the time.



Out of the Vaults



Until January 3, 2010 **Ongoing Exhibition**

Daphne Cockwell Gallery of Canada:  
First Peoples, Level 1

## Sitting Bull's Headdress

To the Lakota Sioux, a war bonnet represents its owner's war achievements, but also embodies sacred powers.

Last Chance

Until October 18, 2009 **Ongoing Exhibition**

Centre Block, Level 3

## Book of the Dead

Both the Dead Sea Scrolls and the Ancient Egyptian *Book of the Dead* offer guidelines on how to live a just and moral life. This rare and beautiful artifact is on display for a limited time only.



Until November 15, 2009 **Ongoing Exhibition**

Gallery of Gems and Gold, Weston Family Wing, Level 2

## Light & Stone: Gems from the Collection of Michael Scott

It's not known when the tradition began in the renowned gem-carving villages of Idar and Oberstein in southwestern Germany, but some believe it may date back to ancient Roman times. More than 15 of the finest examples of this carving and faceting are on display, including "Repose," a luminescent figure of a young man carved from 9,000 carats of quartz.





# Fame

## Is identity the cost of celebrity?

BY MARK KINGWELL

**A** globally famous musician and recording artist dies suddenly, aged 50. He has been for many years withdrawn from normal society, indulging in eccentricities and a steady diet of cross-prescribed drugs for anxiety, depression, and insomnia. His forlorn audience tempers dismay at the early exit with an appreciation of his legacy of innovative recordings.

Michael Jackson? No, actually Glenn Gould, whose death in 1982 offers an eerie mirror-image of the King of Pop's similar demise in 2009. In many ways the two men could not have been more different, but they were united in the circumstances of death: isolation, weirdness, drugs. "Wasn't nothin' strange about your daddy," opportunist-at-large Al Sharpton assured Jackson's children at his memorial service. But there surely was. Hence the diverting, if morbid, contest over who takes the blue ribbon for oddest reclusive musical celebrity addicted to pharmaceuticals and dead at 50.

But Sharpton was right when he added, "It was strange what your daddy had to deal with." The critic Cintra Wilson, whose hilarious 2000 book *A Massive Swelling* examines celebrity "as a grotesque crippling disease," nails the main point. "Do people not see the connection between making young children . . . into objects of widespread, grimy adult desire, and the fact that Michael Jackson grew up to be a white faerie princess who only shines with boys and monkeys?" Nobody provides better evidence than he that Big Fame will mess with your head "until there's nothing between your ears but a sour, translucent jelly."

Like M. J., Gould knew that fame was also a kind of irresistible beacon from which there is no retreat. When the Canadian pianist abruptly withdrew from the concert circuit in 1964, citing his dislike of the "gladiatorial" element in public performance, he became more famous than ever. By the end of his life, living alone and communicating mostly by telephone, he was also indulging himself with bizarre recordings of his various invented comic personae—caricatured versions of music-world types—as they discussed the work and ideas of Glenn Gould.

Gould's fame thus became kaleidoscopic, turning him into a puzzle about personal identity which even he could not solve. His restless play with voices and characters, the self-interviews must be considered the audio version of Jackson's sad and grisly succession of facial surgeries, each an attempt to perfect the projected Garbo visage. Gould, less drastically, exhibited a slow collapse of his youthful good looks into a pouchy ghoulishness. Both men disappear from view long before they actually expire.

At that point, it's easy to read such figures as social road-kill, personalities splattered across the cultural pavement. Thankfully, that is too simple. Even in their latest moments come small reminders of why they are famous at all, not just famous for being



famous. Jackson's lithe dance steps and infectious energy are recorded at a rehearsal just hours before his death. Gould's long tapered fingers are captured on film recording the *Goldberg Variations* in 1981, little stabs of beauty licking out from that damaged body.

If fame is a disease, it is one that we suffer and spread at once. Why? Because sometimes its prompt is the shivering pleasure of seeing one of our number do something that the vast majority cannot, something transcendent and ineffable. If only the pleasure were enough . . .

---

**MARK KINGWELL** is professor of Philosophy at the University of Toronto, former chair of the ROM's Institute for Contemporary Culture, and contributing editor of *Harper's Magazine*. He is the author of a new book *Glenn Gould* in Penguin's Extraordinary Canadians series to be released this fall.



# Discoveries, Dispatches, and Discourse

## New Acquisitions Prêt-à-Porter

**More than 250 years ago, these beauties brought a man's wardrobe up to snuff**

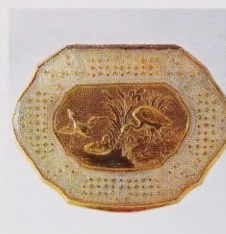
From the 18th to the mid-19th century, no gentleman would be caught dead without his snuff box. Though its purpose was to hold powdered tobacco for sniffing, a habit popular among the elite, the snuff box was as much accessory as necessity. Tortoiseshell, mother-of-pearl, silver, and gold were the luxe materials often used to decorate these small boxes that might also be set with precious stones, their lids typically adorned with enamels or portraiture.

Recently the ROM was able to acquire four exceptional snuff boxes from that period. Three are French with gold mounts of portrait miniatures depicting fashionable women dressed in styles dating from c. 1780 to 1800. Until this acquisition, the ROM had few French examples of portrait miniatures, although it holds the most significant collection of English portrait miniatures in Canada.

The fourth box dates to even earlier. The pale pink mother-of-pearl carved with baroque designs is decorated with a technique known as *piqué*—the inlaying of gold wire to create a pattern of dots. The *piqué* work, *bombé* shape, and gold panel chased with water-bird designs all suggest this box was made between 1730 and 1735, a period when the Rococo style was just emerging. This top-quality piece is most likely German as it lacks the hallmarks legally required on Parisian examples.

The ROM's European Department was able to purchase these valuable additions to its small snuff-box collection thanks to a gift made in 2007 by Dr. Marian Fowler, a Toronto author known for her meticulously researched historical biographies.

PETER KAELGREN is curator in the ROM's European section



## News

### New Chef at Food Studio

**Joshna Maharaj brings community spirit as well as local, seasonal cooking to the ROM's family restaurant**

The ROM Food Studio has a dynamic new chef. Joshna Maharaj took over the role this past summer and has already set the place on its toes. The same energy and tireless enthusiasm she brought to her previous job, running the kitchen at The Stop Community Food Centre, is helping her meet the diverse challenges of Food Studio. "I want people to feel excited about coming here for information about farmers' markets, recipes, artisanal ingredients, or to meet farmers and producers in person . . . as well as for the food," she says. Exhibition-inspired offerings present a variety of cultures: West Indian jerk chicken served during summer's Caribana Art Exhibition, for instance, or chicken roasted in Middle Eastern za'atar spices to coincide with the arrival of the Dead Sea Scrolls. Her passion for Slow Food and the quest for a sustainable food system and culture is bound to find its way into the Food Studio's constantly changing menus of local, seasonal, and artisanal ingredients.

For a preview of Joshna's culinary style, check out her book, *Good Food for All*, published this September by Simon & Schuster and full of recipes she describes as "healthy, affordable and delicious." Just the qualities we look forward to finding in the newly reinvigorated Food Studio.

JAMES CHATTO is a Toronto-based food writer and *Toronto Life's* food columnist



## News

# Peking Man Revisited

**ROM archaeologist finds that this hominid was smarter than we thought**

ROM archaeologist Dr. Chen Shen is part of a team re-excavating the famed Zoukoudian Cave site in China, where in the 1920s the first skull of Peking Man was found. It was a watershed finding—it confirmed for scientists that this hominid was related closely enough to us to add the “Homo” to the *Homo erectus* name.

The aim of the new project is to stabilize the site, a national treasure, and China’s only UNESCO World Heritage Site, to serve as a museum. But the team is also in search of more evidence of hominids. The new excavation is vertical, up a 40-metre cliff face, requiring team members to don safety belts and ascend like rock climbers.

Shen is the only foreigner to collaborate on this high-profile project. “Finding a skull would be the jackpot,” he says. But he also has another aim. In the 1980s, anthropological archaeologist Lewis Binford challenged the notion that Peking Man was the owner of Zoukoudian Cave, contending that it belonged to hyenas whose bones were also found there—the hominids were mere victims.

But new studies by Shen and colleague Zhang Xiaoling are contradicting Binford’s idea. A use-wear analyst, Shen examines tiny scars on stone tools that reveal how they were used. Peking Man’s handiwork shows that he was making pointed tools for graving and drilling and others for cutting and scraping. Some even served double duty. But, most telling, some tools had been fitted into extensions—perhaps as hunting spears. Clearly Peking Man was making and using tools in the cave, so at least for a time this hominid had the upper hand over the hyenas.



## From the Archives Drawing Room

**From her Queen’s Park studio, this ROM artist put her creative stamp on the Museum’s galleries**

Visitors to the Museum can still appreciate the talents of former ROM artist Sylvia Hahn (1911–2001), seen in this archival photograph in her studio overlooking Queen’s Park. Hahn’s murals adorn the Museum’s Grecian and Roman galleries as well as the east and west walls of Samuel Hall Currelly Gallery. You may know that one scene depicts ROM staff members, including Museum founder Charles Trick Currelly, as spectators at a jousting match. Born in Toronto, Sylvia was the daughter of artist and teacher Gustav Hahn. Following studies at the Ontario College of Art in the early 1930s, she was engaged by the Museum as staff artist from 1934 to 1976. She was also known for book illustrations and for sculpture, even carving a number of commissioned altarpieces for Ontario churches. Among her work at the Museum: the intricate model of the Acropolis and the scale model of the statue of Athena Parthenos, both of which remain highlights of the ROM’s Gallery of Greece.

**ARTHUR SMITH** is head of the ROM’s Library and Archives





## Jean-Paul Lemieux

"Jeune Fille en Jaune"  
1964 | 26" x 44" | oil/canvas

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# Vishnu's European Look

The problem with designing by gossip

BY DEEPALI DEWAN

Q

Nearly 50 years ago, I bought a series of illustrations entitled *The Transformations of Vishnu* in a used bookstore in Venice, Italy. Would anyone at the Museum be able to direct me to information on the provenance of these illustrations?

— Carl A., Ottawa, Ontario

A

Your illustrations depict various manifestations, or avatars, of the Hindu god Vishnu. Known as the Creator/Destroyer, the God of Protection, and the Overseer of Past, Present, and Future, Vishnu is often depicted with blue skin, wearing a crown, and holding various attributes in his four hands. These objects—lotus, mace, conch, and discus—symbolize respectively the universe, the notion of individual existence, creative power, and the mind.

In two of your images Vishnu is depicted as the boar-incarnation “Varaha” and the half-man half-lion incarnation “Narasimha.” Each is associated with extensive stories that ultimately involve themes of protection and the triumph of good over evil.

The depictions are clearly European interpretations of the Hindu figure. In two of the images, Vishnu looks more like a Greek god—he is bearded and carrying a sword—than a South Asian figure of divinity, probably because European representations were the visual reference that was familiar to the illustrator. Published in a general history of the peoples of the world, the images were executed in the mid-18th century when Europeans rarely travelled to South Asia. The illustrations rely not on eye-witness accounts but on the stories circulating at the time of an exotic land far away with strange customs and multiple gods. With the increase in travel through trade and missionary activity in the 19th century, eye-witness accounts gained importance, but

interestingly, the stories continued to circulate and influence European visual representations of South Asian culture.

A set of illustrations similar to yours exists in the ROM's collection (below, right). These are from an essay “An Historical Dissertation of the Gods of the East-Indians” written by a Jesuit missionary named Bouchard, which was compiled into volume three of a larger work on the ceremonies and religious customs of people around the world published in 1731. The ROM's example is from an edition of that book published in 1741 and is oriented differently from yours, but obviously based on the same visual source. Because of the quality of the printing and hand-colouring of your illustrations, my sense is that they are of an earlier date—perhaps first quarter of the 1700s. It is unclear whether the French book is based on the Italian one that you have found, or if both are based on an even earlier set of illustrations. It's an interesting question that requires more research. o

DEEPALI DEWAN is curator of South Asian art in the ROM's Department of World Cultures.

👁 The ROM has a remarkably diverse staff available to answer questions about objects and specimens. Write us at Ask an Expert, ROM Magazine, 100 Queen's Park, Toronto, ON M5S 2C6. Please include colour photographs of the object.



Left: Avatars, or incarnations, of Vishnu shown in Carl A.'s hand-coloured etching: (clockwise from top left) Kurma, Matsya, Narasimha, Viraha. Italy?, c. 1725.



Left: Avatars, or incarnations, of Vishnu depicted in the ROM's ink on paper etching: (clockwise from top left) Matsya, Kurma, Narasimha, Viraha. Paris, France, 1741.



November 20, 2008  
Central Canada

A burning fireball was witnessed by many. It was five times as bright as a full moon.

People reported seeing the fireball from Alberta, Saskatchewan, Manitoba, and even North Dakota.

There have been more than 1,000 fragments collected to date; the most were collected from a single meteorite fall in Canada. The largest meteorite found to date weighs 12 kilograms.



The meteoroid entered Earth's atmosphere at approximately 16 km per second and is estimated to have been about the size of a duck, weighing 10 tonnes. By the time it reached Earth's surface it was much smaller and had broken up into many pieces.

# The Hunt for Extraterrestrials

## What I found in a Saskatchewan farmer's field

BY KIM TAIT

**On November 20, 2008, at 5:26 pm**, as many were making their way home after work, thousands of people in central Canada witnessed a burning fireball streak across the sky. Based on the size of the fireball, which was captured on security cameras and private video recorders as well as the network of cameras that monitor such events in Canada, scientists estimated that the meteorite fall could weigh as much as 10 tonnes.

Meteorites range in value from pennies a gram to upwards of thousands of dollars a gram, depending on the rarity of the material. And if they fall on your property, they belong to you, so everyone in the prairies was on the lookout for the black rocks from the sky.

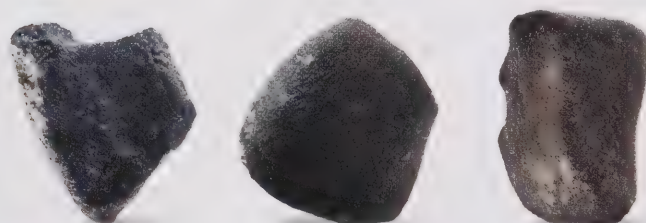
A team led by professor Alan Hildebrand of the University of Calgary's Department of Geoscience discovered the first piece of the fall—dubbed the Buzzard Coulee fall. It was spotted by graduate student Ellen Milley in agricultural land along the Battle River where the team calculated the debris would be found. More than a thousand additional pieces have since been recovered, making this the largest Canadian fall by piece count. The largest meteorite weighed in at 13 kg—about the size of an adult's head.

This May I had the opportunity to join in the ongoing search near Lone Rock, Saskatchewan. Some meteorites were recovered last fall, but we had to wait for the snow to melt before we could search again. Off a series of dirt roads along the Saskatchewan-Alberta border I met up with Dr. Hildebrand's team. We made our way to that day's target location—the likeliest farm field to be turned for seeding, a process that might bury any meteorites and make their recovery unlikely. Our equipment: a rare-earth magnet—a strong magnet—on a stick. The Buzzard Coulee asteroid fragment is of a class called "H ordinary chondrites"—H for their high iron abundance, about 25 to 31 percent by weight, so they are magnetic.

It was near the end of that day that I spotted my first-ever meteorite. It was a thrilling feeling. Even among people working in the field of meteoritics few have actually found a meteorite. I had no doubt about my rock's extraterrestrial origin: its dark black fusion crust stood out prominently among the dead crops. A fusion crust is the "charred" outside of the meteorite, which develops as it burns up when entering the atmosphere. The fall is so recent that the meteorites have not rusted and still look fresh.

Over three days, I found five meteorites ranging in size from 12 grams to 180 grams. They will be used for a large study at the University of Calgary. We have also collected chemical data, and imaged the meteorites in thin-section on the ROM's scanning electron microscope to assist with a study at the University of Alberta. o

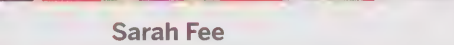
**KIM TAIT** is associate curator of Mineralogy in the ROM's Department of Natural History.



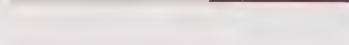
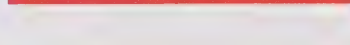
Three pieces of the Buzzard Coulee meteorite recovered in April 2009 near Lone Rock, Saskatchewan.



A ROM curator enters a little-known island world to document the rites and rituals around funerary cloth



The South Dakota native became interested in funerary arts by chance: her first fieldwork was at a medieval cemetery. “That got me reading about what an important, expressive part of culture death can be and how everyone treats it so differently,” she says. But Eastern cultures have always been in this Paris-educated scholar’s



Next on Fee's agenda are Indonesia, India, and southern Arabia, all of which influenced Madagascar's textiles—not much of a sacrifice for this explorer of the East. ○



## SURINAME



**Burton Lim**  
ASSISTANT CURATOR  
Mammalogy

*Tepui* is a local Amerindian word that refers to the flat-topped mountains found in the Guiana Shield of northern South America. Last year, Burton Lim led a biodiversity survey to the tepui Tafelberg Mountain in Suriname to investigate differences in small mammal species diversity in montane forest compared to the surrounding lowland rainforest. Lim had to carry 500 kilograms of food to sustain him and the team for a month on the mountain. Fortunately, he had the assistance of Trio Amerindians to act as guides and porters so he could concentrate on catching rats and bats at night.

## SYRIA



**Clemens Reichel**  
ASSOCIATE CURATOR  
Ancient Near East

This summer, Clemens Reichel conducted field research at Hamoukar, a site in northeastern Syria and the location of one of the Middle East's oldest cities. Its violent destruction around 3500 BCE represents the earliest documented case of urban warfare in the Middle East. At that time, the city, surrounded by a 3-metre-wide wall, held large administrative buildings that contained clay stamp seals and thousands of sealings. Test soundings deeper into the archaeological remains have found numerous "forerunners"—occupations going back even earlier, to at least 4500 BCE. Targeted excavation in May and June 2010 could yield results to challenge the traditional notion that the earliest Middle Eastern cities all originated in southern Iraq.

## AUSTRALIA, NEW ZEALAND



**Oliver Haddrath**  
TECHNICIAN  
Ornithology

Oliver Haddrath has focused his recent research on the large flightless birds of the southern continents. He uses DNA sequences of slow-evolving genes and identifies rare genomic events to determine how these birds are related. Fieldwork has allowed him to collect bones from recently extinct members of the group—the giant moa of New Zealand and the elephant bird of Madagascar—as well as the living members—ostrich, emu, rhea, kiwi, and cassowary. His DNA research will address the questions of how these birds spread across the southern hemisphere and how that dispersal was shaped by the breakup of the supercontinent Gondwana 80 million years ago.

## CHINA



**Klaas Ruitenbeek**  
SENIOR CURATOR  
Far East

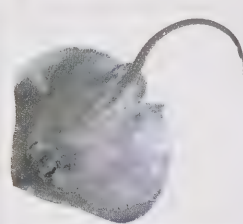
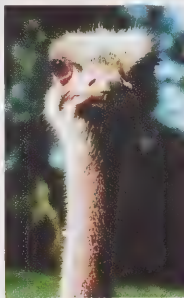
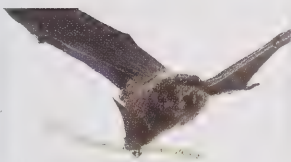
Klaas Ruitenbeek's research recently proved that, as was rumoured, the ROM's iconic Ming Tomb did indeed belong to the famed General Zu Dashou (c. 1565–1656). Now Ruitenbeek is searching for other material traces left by Zu: the city walls he built in 1623 for his home town, Xingcheng; an earth fortress on the island of Juhuadao; and a commemorative stone arch erected for Zu by the Chinese emperor in 1631. Along with historical sources, these sites and objects will tell us about Zu's role during an important time in Chinese history: the war between the Ming empire and the Manchus.

## NEW ZEALAND



**Claire J. Healy**  
ASSOCIATE CURATOR  
Invertebrate Zoology

In order to study the parasites of New Zealand's chondrichthyan fishes (sharks, rays, skates, and chimeras), Claire Healy spent two weeks aboard the NIWA R/V *Tangaroa* off the Chatham Rise, an undersea plateau east of New Zealand. She examined more than 25 species of chondrichthyans, many of which had not previously been examined for parasites. The specimens she collected are being used to document the poorly known parasites of New Zealand's chondrichthyans. Ultimately, Healy aims to determine the degree of endemism and the host associations of these parasites.



## Where in the world are they?

The who, what, and where from our international curatorial team

### FACT? OR FICTION?

Support ROM research initiatives by attending the Museum's annual guessing game **Fact? or Fiction?** on October 22, 2009, at the ROM. Visit [rom.on.ca/factorfiction](http://rom.on.ca/factorfiction) for more information and to purchase tickets.



# Magical

Uncovering the long-forgotten:  
the potent origins of a simple red jug

BY KARIN RUEHRDANZ





# Properties

**S**oon after I joined the Museum two years ago, a simple red jug in the ROM's collections began to intrigue me. For drama, it didn't come close to a dinosaur skeleton or an Egyptian *Book of the Dead*. It had no immediately apparent artistic or historical merit. And yet I felt certain that it must be exceptional in some way because it appeared to have once been counted among the contents of an early modern wunderkammer, or cabinet of curiosities.

Tiny personal museums holding the wonders of nature and handicraft, wunderkammers were popular during the 16th and 17th centuries. The largest and best of them were the pride of emperors, dukes, and scholar-collectors. At a time when discovery and cataloguing of the world was just beginning, possessing marvellous natural specimens and ingenious art works was felt to reflect glory on the collector as a knowledgeable master of the universe. While it was easy for me to see why an ostrich egg made into a precious silver table decoration or a remarkable narwhal tooth would have been considered wonders, why was this plain red pottery jug accorded the same honour? Then, I discovered the answer in an unexpected quarter—magic.

The jug arrived in the Museum's early days along with some unrelated unglazed pottery and it ended up among the Greek and Roman collections—early curators had been equally confused by the jug's provenance and significance. Curator John Hayes eventually realized it didn't belong in Greek and Roman and sent it to Lisa Golombek, curator of Islamic art. Hayes included



## THE PROGRESSION OF NATURAL MAGIC

### 1460s–1480s

*Translations of Plato's and Plotin's works and the so-called Corpus Hermeticum (tracts allegedly written in ancient Egypt said to contain secret wisdom) into Latin by Marsilio Ficino provide Renaissance scholars with the crucial texts to develop a concept of occult forces in nature that can be studied and manipulated.*

### 1558

*The book Magia Naturalis by Giambattista della Porta is published in Naples. It spreads the idea of natural magic as the "science of the extraordinary"—as opposed to the regular and obvious—and aims at using knowledge about natural history for practical gains.*

### 1570–1600

*Books about the "secrets of nature" are widely published, particularly in Italy and Germany, and allow the common reader to partake of knowledge once restricted to the "initiated."*

### 1657–1659

*Magia Universalis Naturae et Artis by Gaspar Schott reflects the shift of interest from occult qualities found in minerals, plants, and animals to man-made wonders in the fields of, for example mechanics and optics, in this final phase of magia naturalis.*

### 1687

*Isaac Newton, though still strongly interested in alchemistic studies, publishes his Philosophiae Naturalis Principia Mathematica, paving the way for the modern approach to establishing knowledge about nature.*

**Opposite:** Diego Velázquez' *Las Meninas* (The Maids of Honour, 1656) shows a small red jug similar to the ROM's being presented on a silver tray to a princess.

**Below:** The ROM's "magical" red jug.



## Advocates of natural magic were convinced that *nature contained intrinsic connections and provided a solution for every problem*

this note: “Have heard things like this called Egyptian, ‘Assiut ware’, 19th cent.” Red Assiut pottery certainly shares a red glossy surface with our jug, but this proved another wrong track. The jug was put into storage and forgotten.

It wasn’t until my curiosity about the piece led me to begin digging through published 16th- and 17th-century wunderkammer inventories and scholarly articles about several European collections that the piece’s history became clear. I discovered objects similar to our red jug, and realized that it was a type of pottery known in the 17th century as *terra sigillata*. Such pieces had indeed once been valued objects. Wunderkammers of the Hapsburg Empire had once contained many of these objects: Emperor Rudolph II’s inventory of 1607–1611 listed a selection of them; Archduke Albert, once governor at Lisbon on behalf of Philipp II, held several among his collection; and the 1598–1607 inventory of King Philipp II himself listed several. Such jugs had served as royal tablewares: Diego Velázquez’ *Las Meninas* (The Maids of Honour, 1656) shows a small red jug similar to the ROM’s being presented on a silver tray to a princess.

Philipp II’s inventory gave me my first clue as to why the jug was so prized. It is recorded as being “made from the red clay of Estremoz.” I discovered that this clay—dug from the northern Alentejo region of Portugal, southwest of Lisbon—was thought to have magical properties, and anything made from it was therefore considered highly desirable.

Though it sounds far-fetched today, in the 16th and 17th centuries an approach to nature called *magia naturalis* was established as a scientific discipline. Criticized by the time of the enlightenment and ridiculed by the 19th century, the ideas and methodologies of natural magic are viewed differently today—as an important stage on the way to a modern scientific worldview. But four or five centuries ago was a time of scientific revolution—or evolution—when, step by step, scholars and practitioners learned to understand and control the natural world. Advocates of natural magic were convinced that nature contained intrinsic connections and provided a

solution for every problem, particularly medical ones. Special earths and clays were foremost among the materials used by practitioners.

Clay from the Greek island of Lemnos, called *terra lemnia*, was the most valued type of earth, but throughout the 16th and 17th centuries many other sources were “discovered.” Scholars, mainly physicians, claimed that “studies” and “effective treatment” showed that these clays were magical. Some claims were based on preserved ancient “knowledge” of the special clays from people living in the region, while others were “rediscovered” through interpretations of the ancient classical authorities—Greek, Roman, and Arabic.

Some of the beige-coloured *terra sigillata* vessels listed in Emperor Rudolph’s cabinet of curiosities were said to be Turkish and others, Bohemian. Red ones like the ROM’s were from Portugal, with Estremoz the most likely place of production. All along the Iberian Peninsula, clay deposits in the southern part of Portugal and Spain were used for a type of *terra sigillata* vessels called *púcaro* in Portuguese and *búcaro* in Spanish. Records of these vessels in the possession of Portuguese and Spanish royalty go back to the second quarter of the 16th century.

Most “magical” or “medicinal” earths were traded in the form of sealed tablets for immediate medical use—they were served as powder on a meal, added to a medicinal mixture, or simply chewed without any additive. Vessels made of such clays were believed to convey magical properties to the liquid they contained—purifying the contents, usually water, transferring a pleasant flavour, and bestowing beneficial effects on health. One could sip from these jugs and enjoy the magical effects regularly. Reports from French and Italian travellers of the 17th century suggest that shards of the vessels themselves were also consumed, though this may have been a confusion of the words for vessels and clay tablets—both were called *búcaro*.

At that time, eating the clay and drinking from *búcaros* were all the rage among Iberian aristocrats. Partaking of the clay was so popular that priests would sometimes forbid it as punishment for particularly egregious sins. But not everyone agreed on the merits of the clay. In the late 17th century, the French Countess D’Aulnoy travelled to Portugal and tried the clay tablets herself. In her notes of her journey, she mentions that locals believed in the clay’s healing and protecting effects and that *búcaros* had the power to indicate if the liquid they contained had been poisoned. “I tried this highly-esteemed (though scarcely estimable) delicacy,” she wrote, “and I would rather like to eat sandstone.” The Countess’s scepticism was on the mark.

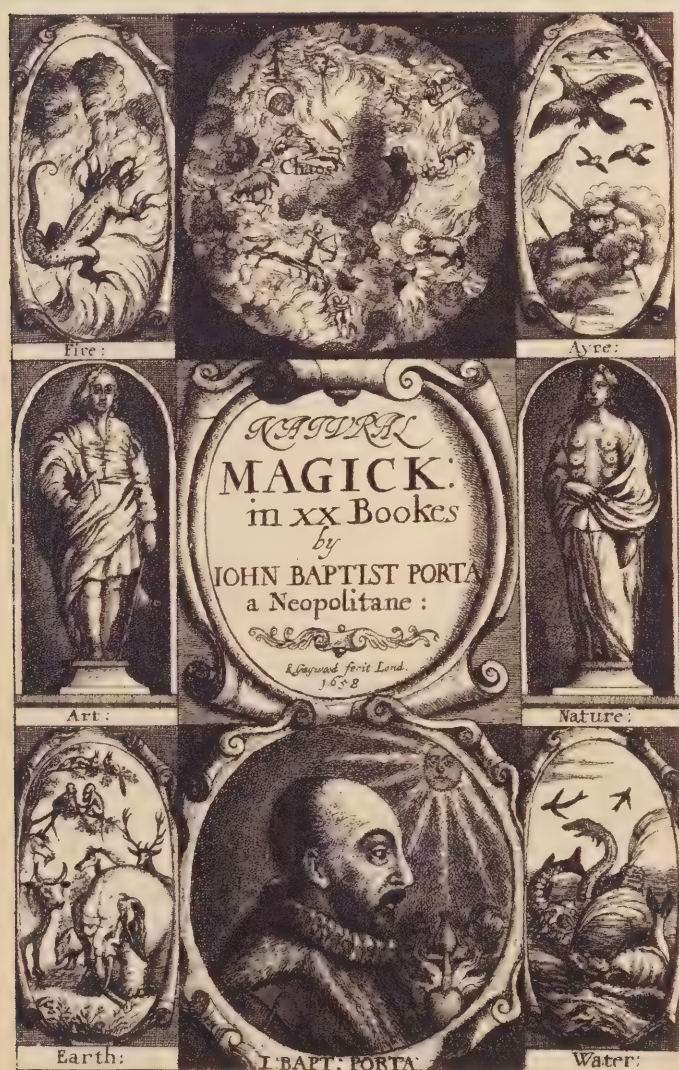
Nonetheless, the clay vessels were widely celebrated—their depictions by artists of the time attest to that. *Terra sigillata*



vessels show up in many Spanish and Portuguese still lifes and other paintings of the 16th and 17th centuries. By the later period, the objects had become more grand—large impressive jars, footed bowls, presentation stands, and candlesticks. Such fancy items were more likely to be preserved in collections, while the smaller utilitarian jugs were mostly discarded over the centuries.

Like any good industry, magic, it seems, could be outsourced. Production of *terra sigillata* vessels spread to the New World in the 17th century, and many of the fancy pieces seen in still-life paintings may have arrived in Europe from Mexico. The region of Guadalajara had developed into a major centre for making plain red *terra sigillata* vessels that looked exactly like the Portuguese versions. Even today, there is no specific criteria for differentiating between Iberian and Mexican pieces.

For that reason, I still don't know for certain whether the little red jug that first captivated me originated in Europe or journeyed over the ocean twice: first in the 17th century from Mexico into a European collection and again in the 19th or early 20th century back to North America. No matter. I gleaned enough about its fascinating history to be reminded once again that seemingly ordinary objects assume greater importance when we understand their cultural context. o



Left: Frontispiece of the influential book *Natural Magick*. It was a 1658 English translation of the original *Magia Naturalis* published in Naples in 1558.

## MAGIC RECIPES

*Magical prescriptions from the book Natural Magick include instructions for everything from "increasing Household-stuffe" to "beautifying women."*

### Curing Colic

*Civet [the musk of a civet cat] is most excellent in this Disease: for the quantity of a Pease, applied to the Navil, and a hot Loaf out of the Oven clapt over it, presently easeth the pain: the Patient must ly on his Belly upon the Bread before it be cold.*

### Preserving Lemons

*Citrons [lemons] may be preserved upon the Tree; even by shutting them up in certain earthen vessels fit for such a purpose; for so you may keep them upon their Tree almost all the year long.*

### Transforming Iron into Brass

*If any man would Change Iron into Brass, so that no part of the grosse and earthly substance shall remain in it, he may easily obtain his purpose: Coppresse [zinc sulphate monohydrate] or Vitriol [sulphuric acid, which was considered the most important alchemical substance, intended to be used as a philosopher's stone—a legendary alchemical tool for turning base metals to gold]. It is reported that in the mountain Carpatas a Hill of Pannonia, at a certain Town called Smolinitium, there is a Lake, in which there are three channels full of water; and whatsoever Iron is put into those channels, it is converted into brass: . . .*

### Dying Grey Hair Black

*Anoynt your Hair in the Sun with Leeches that have lain corrupt in the blackest Wine sixty daies, and they will become very black.*



# Spiders & Beetles & Moths

Unwelcome guests,  
tiny creatures have  
a long and inventive  
history of colonizing  
our homes

oh  
my!

Museum entomologists receive a steady flow of questions about the small creatures that turn up in peoples' houses, especially old houses. Even in our sanitized modern world, everyone has experience with them. The unexpected intimacy of sharing one's home with these tiny unfamiliar animals is a reminder that the natural world was not shaped to comply with people. The small creatures are there because humans have unknowingly provided suitable living conditions for them. Far from being a random assortment, those in our houses are a select group of colonizers from around the world, and they have a long history, illustrating the power of natural selection.

The insects and arthropods discussed here are by no means confined to houses. They are widespread in commercial buildings and transport of all kinds; but their occurrence in houses brings them closer to the personal experience of people. And the old-house community puts people directly in contact with them, the outcome of events that followed when humans took up agriculture a few thousand years ago.

Adapted from *Biological Notes on an Old Farm: Exploring Common Things in the Kingdoms of Life* by ROM curator emeritus Glenn B. Wiggins and published by the ROM. The book is available in bookstores, including the ROM's Museum Store, and online.

## PREDATORS

The old-house community is replete with granivorous and scavenging insects, and consequently is an energy resource for predators—and old houses are well supplied with predators.

Spiders are the ones seen most often in houses, but despite their role as agents of biological control, spiders are usually not appreciated indoors. Spiders found in houses are generally a mix of native and introduced species.

The pseudoscorpion that turns up in houses is introduced but is rarely numerous.

House centipedes are conspicuous predators.

Assassin bugs were introduced from Europe, where they had gained a reputation as predators of bedbugs, which were a rampant problem in the Old World; their disguise as dustballs while developing as nymphs render assassin bugs less apparent.



Assassin Bug



House Centipede



Black-Footed Spider



Lady Beetle



Western Conifer Seed Bug



Strawberry Root Weevil

## HIBERNATORS

Insects of this category do not reproduce in buildings, but they do take advantage of the fine overwintering protection unwittingly provided by humans.

The most abundant hibernators in old country houses are cluster flies.

Hibernating lady beetles are attracted to windows on warm spring days, but in recent years, the common species in houses is a foreign immigrant rather than the native two-spotted lady beetle.

One impressive hibernator is the western conifer seed bug, only recently appearing in eastern North America.

From time to time, introduced clover mites invade houses in swarms, apparently seeking only shelter, as do strawberry root weevils.



## SCAVENGERS

Bits and pieces of just about any food material attract scavengers, and houses can harbour a goodly number of them.

Silverfish have been scavenging for several hundred million years and houses offer splendid opportunities for them to carry on.

Much the same is true for certain species of roaches. The roach species in buildings are mainly of African origin and are the epitome of generalist scavenging insects that have taken advantage of human activities to become aggressive colonizers. The species found in much of the northeast is the German roach.

Ants are adept at establishing nests in parts of houses. A wide range of species from large, black carpenter ants to small reddish pharaoh ants may forage in houses.

Book lice find food just about anyplace where the humidity is appropriate.

House flies are supreme generalists, common at both tropical and temperate latitudes.

Some scavengers specialize in materials of animal origin, and

prominent among these are carpet beetles. Few domestic insects are more common in houses or better entrenched in the wall spaces and floor cracks that every house provides. Carpet beetles are notorious for the damage they do to woollen clothing, blankets, and of course, carpets.

Clothes moths fit into the same category, and indeed, much of the damage to woollens attributed to clothes moths is really the work of carpet beetles.

Larder beetles infest meat products and cheese.

Damp cellars of old houses or crawl spaces of newer ones can harbour cave crickets.

House crickets are cultured in large numbers as food for pet birds and reptiles.

Sowbugs or woodlice are mainly of European origin and also live in damp cellars, feeding mainly on fungi and decaying organic matter.



Book Louse



Larder Beetle



Silverfish



Carpenter Ant



German Roach



House Fly



Cave Cricket



Varied Carpet Beetle



Clothes Moth Larva



Drugstore Beetle



Cigarette Beetle



Sawtoothed Grain Beetle



Granary Weevil



Spider Beetle



Indian Meal Moth



Yellow Mealworm

## STORED-FOOD INSECTS

For the most part, stored-food insects are beetles, well suited to the dry conditions of houses. Bread crumbs and bits of other seed products provide a foothold in houses for stored-food insects. But the sweepstakes entre, is inside products that are brought into the house. Warehouses and packaging plants are constantly combating grain-feeding insects. In northeastern North America, the common ones are the following:

Sawtoothed grain beetles are one of the flat bark beetles. Both larvae and adults feed on flour, cereals, dried fruits, and spices.

The persistent spider beetles are aided by their underlying ability to live as scavengers on animal fragments such as hair, feathers, and wool.

Granary weevils turn up in houses where grain products are stored and handled. It is believed that this same granary weevil was a significant pest of stored grain in Roman times.

Two species in the beetle family *Anobiidae* are now pests throughout the world; both have been found in mummies in Egyptian tombs,

confirming an Old World origin. Larvae of the drugstore beetle feed on just about any stored food material including toxic drugs, and on leather and books as well; cigarette beetle larvae are major pests of plant products.

A number of species of darkling beetles infest stored food; the yellow mealworm, larger than most stored-food insects, is cultured in large numbers as food for animals in zoos and the pet trade.

The only stored-food pest that is not a beetle is the Indian meal moth. The adults are much larger than clothes moths and can be seen flying in the house during evening hours. O



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# SHOT AT FAME

BY RUSSELL SMITH

**How photography stoked  
the star-making machinery of celebrity**







**B**efore we had celebrities we had the merely famous. Albert Einstein, photographed by Martin Höhlig for the society magazine *Vanity Fair* in 1923, was famous for his scientific theories. His dusty, even slightly frayed, felt suit is meant to convey sobriety rather than glamour; he is posed against a wall of books to suggest his learning. Einstein's private life was not discussed in the tabloids of the time, and newspaper reports would not have referred to him as Albert or any diminutive thereof.

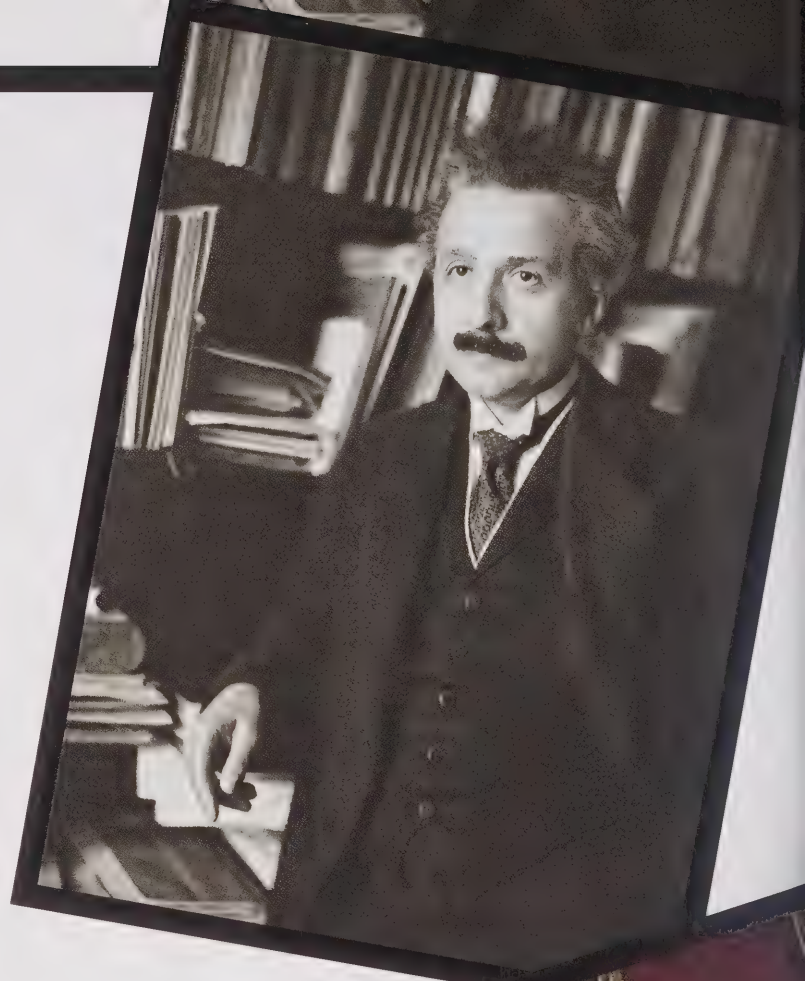
Buckminster Fuller, the modernist architect, appears in the magazine nine years later in similarly ecclesiastical attire, staring at a large model of one of his futuristic works. His accomplishment occupies more of the frame than he does.

This is fame: it comes from something you've done.

D. H. Lawrence makes the pages of the glamorous society magazine in 1924—looking murderously gloomy—for the novels that he has written. Six French modernist composers appear in 1921 because of the innovative quality of their works. They were not, at this time, particularly wealthy or inaccessible people. Even Lawrence was not judged to be someone whose VIP lounge one dearly wanted into. You did not have yourself photographed beside D. H. Lawrence as if next to a monument.

And yet photography—and the fact that the famous became more famous by being photographed—is central to the creation of celebrity as we know it today, the celebrity that comes after fame: the celebrity that comes from being famous. The history of photography and the history of celebrity are intertwined.

Historians argue over who was the first figure to achieve this kind of fame. A case can be made for Mary Pickford, the Canadian-born silent-movie star whose image and imagined personality developed a certain revered value independent of her acting. Rudolph Valentino became a symbol, after he died, of something he never was—of some sort of perfection, or of his fans' lost youth; what he was varied according to his worshipper, which is key to the concept. My own vote goes to Charles Lindbergh, the aviator. The hysteria that developed after he completed his 1927 trans-Atlantic flight arose from his accomplishment, and yet it rapidly turned into the kind of autograph-seeking, magic-generating, god-creating power that eclipsed his original





achievement. It became about him, himself; it lifted him above common humanity, yet turned him into someone people thought they knew. And the hysteria was, for the first time, international.

This is the thing about celebrity: it's a blank screen for our projections. People think they know celebrities, even intimately. Celebrities represent exaggerated aspects of ourselves, whether of perfection or failure, a human ideal. They are something like polytheist's gods. And that divine essence, we feel, will rub off on us in their presence.

Photography, like celebrity, has also been thought to have a magic power: the power to penetrate, to steal your soul. Photographs themselves, the physical objects, become magic to us: we keep our old prints even when they fade and curl, because to part with them is to part with a physical connection to their subjects. (When Michael Jackson died, how many commentators mentioned their childhood memories of keeping and kissing his photograph?)

Roland Barthes wrote once of the photograph as a "bizarre medium"—medium not in the contemporary sense of media, but in the mystical realm as a transmitter of spirits, of life from beyond.

Portrait photography was once so expensive it might as well have been magic. Which is why it has, from its very inception, been associated

## **Photography, like celebrity, has also been thought to have a magic power: the power to penetrate, to steal your soul.**

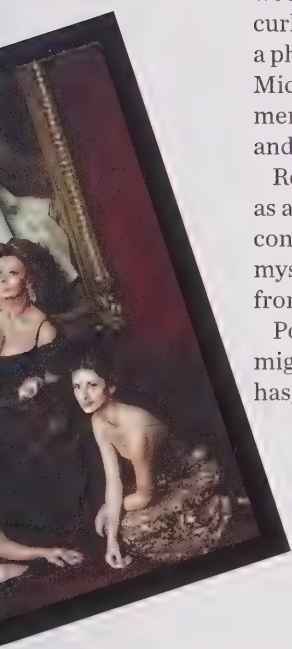
primarily with the famous. And that's why photography was seminal in the creation of celebrity as we now know it. In the United States—surely the world's most proficient society in the export of this commodity—the first big exhibitions of portrait photography in the mid-19th century were hosted by commercial photography studios such as the influential Southworth & Hawes of Boston, home to the bluebloods. They displayed portraits of the privileged and notable. The deal was this: the famous person got a free print of the shot, and the studio got the right to display another copy of it in the shop window, drumming up more business from the rest of us. Thus one's social status was made concrete by photography. (Exactly the same point was made of *Vanity Fair* in its second incarnation, 150 years later: the *New York Times* columnist Maureen Dowd wrote, "Getting your own photo shoot in *Vanity Fair* has become the premier achievement in our celebrity-mad culture.")

Southworth & Hawes were important because they proclaimed photography to be a form of art. In the 1800s, the case was yet far from proved. There was still a sense that photography was a kind of scientific truth, a chemical recording with no element of interpretation. A critic of an exhibition of daguerrotypes in Russia in 1839 wrote: "The daguerrotype is a useless means of making portraits . . . [because] mathematical verisimilitude and lifeless precision do not do justice to a portrait, for which one needs expression and life; these can only be conveyed by the animating strength of talent and thought of an individual: no machine can do this."

In England, the author and art critic Lady Elizabeth Eastlake wrote of photography in 1857 that it was a mere part of the modern "craving or rather necessity for cheap, prompt and correct facts." A fact is here opposed to art: the two cannot coexist.

A position somewhere between nature and culture is suggested by the very word photography, a word used as an umbrella term from the very first technology of this sort: it first surfaced in France in 1834 and then was independently coined in England and Germany in 1839. (In England, the word was first presented in a lecture at the Royal Society, eventually winning out over its contemporary rivals *photogene* and *heliograph*.) The philosopher Geoffrey Batchen remarks that the combination of *photos*, light—which is purely nature, the sun, God—and *graphein*, writing—which is purely human, purely constructed, pure artifice—is paradoxical: he calls it an "impossible binary opposition."

Enter modern art, to drag photography, sometimes violently, from the laboratory and dump it squarely into the camp of culture. By the 1920s—after cubism had exploded all notions of representation—surrealism had embraced photography as unequivocally artistic, and photography has contained some element of surrealism ever since. The editors of *Vanity Fair* were proponents of modernism in all its forms, both technological and



**Previous:** Outtake of Noel Coward with cigarette. November 1932. By Edward Steichen.

**Top:** Albert Einstein. By Martin Höhlig.

**Middle:** Hollywood cover. By Annie Leibovitz. ©Annie Leibovitz/Courtesy of the artist.

**Left:** D. H. Lawrence. January 1924. By Nickolas Muray.





**Here is how the famous people in *Vanity Fair* have changed: we are looking now mostly at their roles. And that's what we want from celebrity: we want roles.**

psychic. For them to have published, in 1930, Steichen's photo of the Asian-American movie star Anna May Wong, her head floating as if disembodied, next to a head-sized flower, in a clear reference to Brancusi's futurist sculpture *Sleeping Muse*—well, that would have been fairly daring.

It was in the '20s and '30s that the idea of photograph as amplified or stylized reality was born. Man Ray, assigned to shoot the choreographer Bronislava Nijinska (the dancer's sister), paints her face into a cubist mask and doubles it on the page, making faces into paintings, icons of angst—and of theatricality itself.

Perhaps in part because of their famous subjects, photographers started to be seen as great artists, as expressionist painters in black and white, and it's their names we remember: Alfred Stieglitz, Edward Steichen, Imogen Cunningham, Charles Sheeler. And it's at this time that we start to see movie stars photographed with props and in stage sets: W.C. Fields as a sleepy hobo; Peter Lorre as a villain facing a crowd of anonymous accusers; Paul Robeson as a mistrustful emperor. The point of these photos is not to reveal a personality, to present a true inner self (as Steichen was perhaps attempting to do with his shadowy portrait of an arch Noel Coward in 1932), but to play on the roles these actors played. These are portraits—nudging portraits, winking at the viewer—not of souls but of masks.

*Vanity Fair* died in 1936 and was reinvented in 1983 as a natural-seeming mix of politics, argument and personality profiles, exactly at a time when cultural critics were most vocally beginning to criticize the great American engines of celebrity. It was in the '70s and '80s—when Farrah Fawcett's swimsuit photo, on every



boy's closet door, had become the image that would almost single-handedly define not only her, but a decade, forever—that a questioning murmur arose on university campuses and in the left-wing press. Photography, being the principal weapon of advertising, had come to represent both the mass media and the dream-like experience of living in a world of images, of representations. *Vanity Fair*, although a serious forum for investigative reporting, was also a powerful promoter of the celebrity image. And we all began to have that uneasy sense that all reality was being mediated by photographs.

The photographer who has come to exemplify the lush *Vanity Fair* style is of course Annie Leibovitz, who began her career as a gritty photojournalist, but who is also capable of constructing the greatest air of theatre, satire, or artificiality about her portraits. Leibovitz mixes candid shots with dreamlike renderings that can be as much about roles as souls. George Clooney, dressed as a film director of the '20s, commanding a flock of naked water nymphs on a raft-like stage—an elaborate piece of theatre, actually—is here a reference not only to Clooney's status as heartthrob, but also to Hollywood past, to the aggrandizement and intermingling of image and artifice. There is deep irony here: irony about celebrity while manufacturing celebrity.

Here is how the famous people in *Vanity Fair* have changed: we are looking now mostly at their roles. And that's what we want from celebrity: we want roles. Leibovitz's irony is the irony of the age: we now know in our jaded wisdom that images are all mediations, that representations are all of other representations, and still they are god-like to us.

Here's Roland Barthes again, writing from the relative naivety of 1980: "What characterizes the so-called advanced societies is that they today consume images and no longer, like those of the past, beliefs." He sounds rather earnest. What, a contemporary might ask, is the difference? o



Left: Madonna, 1996. By Mario Testino. ©Mario Testino.

Upper right: Anna May Wong, 1930. By Edward Steichen. ©Condé Nast Publications Inc./ Courtesy Condé Nast Archive.



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# Liquid Gold

Modern chefs find sweet inspiration in this tangy stalwart of the ancient world

BY JAMES CHATTO



**An olive grove is the best place to be** in the motionless heat of a Mediterranean afternoon. The piercing white glare of the sun is fractured into a myriad particles of light and shadow. The ground is a carpet of last year's orange-coloured leaves and there is a serenity, even a silence, behind the cicadas' ceaseless rasp. The olive farmer has little to do during the summer but sit beneath his trees and wait for the winter harvest—an opportunity to contemplate the priceless gifts the olive has offered our acquisitive species for the last 7,000 years.

That was when the wild olive, or oleaster, with its scrubby looks and hard, inedible berries, was first tamed and coaxed into service. Many Greek scholars claim it happened in Crete; Middle Eastern experts insist a Semitic tribe in what is now Syria did the ground-work. Finding two distinct root words for the tree, linguists suggest that domestication might have occurred independently in both cultures.

Either way, the olive tree caught on. Some have called olive oil the petroleum of the ancient world and, in terms of international trade, the analogy is valid. But it was also a great deal more—a currency and a medicine, the prime component of paint, ink, soap,

Try dishes inspired by the Dead Sea region at c5, such as the Dorset lamb rack served with red pepper tabbouleh, sesame eggplant purée, and Medjool date yoghurt.

and cosmetics, the prize awarded to the greatest athletes and the basic lamp fuel of the humblest household, a simple lubricant and a part of the most esoteric religious mysteries from Solomon's temple to Tutankhamun's tomb. For millennia, it oiled the gears of civilization in the Mediterranean world. Oh yes, and it was useful in the kitchen.

A massive compendium of recipes testifies to olive oil's central place in Mediterranean and Middle Eastern gastronomy, yet only one chapter, tiny and very recently written, concerns its role in desserts. I remember a dinner in Lisbon a few years ago where the pastry chef, wishing to flatter the host, chose to play with the olives and oil from the gentleman's Douro estate. A greenish gold pool of the oil lay on the plate. Its aroma had the grassy sharpness of a sliced ripe tomato. Beside it was olive oil mousse enriched with chocolate, and a scoop of olive oil ice cream that tasted like crème fraîche and fresh yellow plums. Best of all were unsalted black olives that the chef had confited in sugar—so fruity, juicy, and sweet but with a divine hint of bitter, vegetal darkness.

At c5, the restaurant at the ROM, pastry chef Michelle Fernandes has created a dessert around the Biblical-sounding trinity of lemon, olive, and honey. It includes an olive oil-and-lemon pound cake and something far more unorthodox—delectable little olive oil jellies made by applying modern molecular techniques to isomalt, gelatin, sugar, glucose, and an exceptionally fruity Italian oil.

Thus the olive enters the 21st century, no longer a cornerstone of our culture but still associated with arcane mysteries, albeit of the kitchen rather than the temple. o

**JAMES CHATTO** is a Toronto-based food writer, *Toronto Life's* food columnist, and editor of *harry* magazine. For the last 25 years he has farmed 11 Greek olive trees.



# Hosting a Celeb-Worthy Soirée

Glitz and glamour are back on the menu

BY DENISE DIAS

## NACHTMANN GLASSWARE

Sip in style with these charming crystal champagne flutes and martini glasses. They are sure to create sparkle at any festive gathering. Cheers! **\$16.99**  
**Why we love it!** This glamorous glassware is used in the critically acclaimed c5 Restaurant Lounge at the ROM.

**With the stardust still settling** from this year's Toronto International Film Festival and the holiday season fast approaching, party planners and hip hostesses are cooking up creative ways to entertain this season.

Whether you're preparing an elaborate dinner party or a simple cocktail celebration, a little touch of star quality can go a long way to dress up your dinner table in style.

Keep your eyes peeled for new items that will hit ROM boutique shelves this fall, including an elegant variety of furniture, limited-edition artwork, stationery, and lifestyle coffee-table books. Here are a few chic items that will help you capture some of that signature *Vanity Fair* flair at your next social gathering. o

**DENISE DIAS** manages communications and social media strategies for the ROM Governors Office. She is a regular writer for *Sheddoesthecity.com* and *Toronto Life's* style section.

## HAND-BLOWN GLASS VASES

Exclusive to the ROM Museum Store, these glitzy metallic vases designed by Jeff Goodman are made using a traditional glass-blowing process with molten glass and flecks of gold. **\$699.99**

**Why we love it!** Each piece is a completely original and unique piece of art



## DARJEELING PLATES BY ROSANNA

Inspired by the intricate patterns of Indian fabrics, the vibrant paisley pattern and unusual shape of these plates will add a powerful pop of exotic colour to your dinner table. **\$69.99 per set of 4**

**Why we love it!** Precious yet practical, these gorgeous plates are made of refined porcelain with faux-gold accents, but are dishwasher and microwave safe.



## CLUB SALT & PEPPER SHAKER

This sleek, silver-plated salt-and-pepper shaker contains two mirror-polished chambers that are easy to refill. A contemporary yet classic German design by Philippi. **\$49**

**Why we love it!** It's quite possibly the world's most posh kitchen accessory.

## NAPKINS, CANDLES & ICE CUBES

Finishing touches like artistic cocktail napkins and interestingly shaped ice cubes will help set the stage for a spectacular soirée. Add a little bling to your beverage with a few dazzling diamond ice cubes and serve well-dressed cocktails by candlelight with chic napkins. **\$7.99 to \$29.99**

**Why we love it!** Unique details like these little ice gems make great conversation pieces at any party.



All items listed on this page are available at **ROM Museum Store**.

**Store hours:** 10 am to 6:30 pm, except Friday 10 am to 10 pm.  
**Kids Store:** Monday to Thursday Noon to 4 pm, Saturday and Sunday Noon to 5:30 pm.  
 Check out our online boutique at [store.rom.on.ca](http://store.rom.on.ca).



# Identifying Ontario's Biodiversity

## How field guides help conserve endangered species

BY MARY BURRIDGE

**Ontario is blessed with a wealth of biodiversity**, hardly surprising considering its size and diverse habitats. The province's more than a million square kilometres stretch from Pelee Island in the south—at the same latitude as northern California—to Fort Severn in the far northwest—at about the same latitude as Glasgow, Scotland. Some 66 percent is forested, close to 30 percent is covered in water or wetlands, and much of the remainder is designated urban or agricultural.

More than 30,000 recognized species of plants and animals inhabit Ontario, and many others, particularly insects, plants, fungi, and micro-organisms, await discovery. Little is known about these undocumented species, although in our ecosystems they often fulfill essential functions, such as photosynthesis and decomposition.

Most species that we know and recognize today arrived in Ontario after the last Ice Age. When the glacier that completely covered Ontario about 18,000 years ago melted and retreated northward, plants, animals, fungi, and micro-organisms began to re-colonize the province, mainly from refugia (areas that were not glaciated) to the south and east of Ontario. In evolutionary terms, this is a very short time, and few species have evolved in the province since.

Ontario's largest bodies of water have a significant effect on biodiversity. The Great Lakes have a moderating influence on the climate, allowing birds to overwinter and warm-water species, including the spotted gar and spiny softshell turtle, to survive this far north. The coastal marshes and tundra around Hudson and James bays entice migrating birds in the spring with an ample food supply, few predators, and large uninhabited spaces for nesting and rearing young.

Interactions with people also affect biodiversity—though not always in a positive way. When Europeans colonized Ontario, they introduced non-native species, some of which outcompeted native species; they deforested large areas causing habitat loss; and they overharvested many bird, mammal, and fish species. The most shocking event was the extinction of the passenger pigeon, which in the 1800s was considered the most abundant bird species in Ontario. Other familiar species that have been extirpated from

Ontario include prairie chicken, Atlantic salmon, and elk.

But there are also positive interactions between people and nature. People have long delighted in learning to identify their region's flora and fauna. Everyone from anglers and birdwatchers to gardeners and consumers of fruits and vegetables likes to have a name to put to organisms. At specialized levels, medical professionals need to identify different parasites, bacteria, and viruses, and farmers must distinguish weeds from crops.

Since 2001, the ROM has been helping amateur naturalists, ecologists, and scientists to identify Ontario's flora and fauna by producing a series of field guides. With an abundance of quality photographs and precise species descriptions from expert authors, the field guides highlight not only Ontario's biodiversity but the ROM's strengths in knowledge, collections, and databases. The field guides focus on obvious characteristics—size, shape, colour, and sounds—and also show comparisons between similar species to help with easy and correct identification. Although not all species in Ontario can be identified in the field (a microscope may be required, for example, to count scales on a fish), the vast majority can be recognized with little or no previous experience.

These guides are not just useful tools for nature lovers. They also serve an important conservation function. When species at risk can be easily identified, their distributions can be more accurately determined—knowledge critical to preservation and conservation. Consider the case of the redbreasted dace. This endangered minnow, which prefers quiet pools in the cool-water streams of southwestern Ontario, is rapidly losing its habitat through urbanization and agricultural practices.





**BLACKNOSE SHINER** *Notropis heterolepis*

*Notropis* = "noto" back, *trapis* keel. The genus was named for a specimen with a keeled back—likely due to preservation. *heterolepis* = "hetero" different, *lepis* scale; refers to variation in the shapes of the scales.



Although abundant in clear, weedy waters of northern Ontario, the Blacknose Shiner is disappearing from much of Ontario, where this habitat is being degraded by human activities that destroy plant life and reduce water quality.

**DESCRIPTION:** The Blacknose Shiner is a small, elongate minnow with a dark lateral stripe. The rounded snout usually overhangs the mouth. The mouth extends backward below the posterior half of the nostril. The scales are large (lateral scales). The lower lip and chin are pale. There is a dark stripe extending from the upper lip and snout to the rear of the body. This stripe may not be obvious on silvery fish, but a row of dark crescent-shaped markings is usually visible. There is a pale stripe just below the dark lateral stripe. The back is yellow or straw-colored with darkly outlined scales. Spawning males develop immunoglobulin Y on the head.

**VAR. SPECIES:** The Blacknose Shiner is often difficult to distinguish from other blackline shiners (Blackchin, Bridle, and Snoutnose). The Blackchin Shiner differs in having a black chin and a dark lateral stripe, often with a zigzag appearance. The Snoutnose Shiner has a smaller, more upturned snout, a dark chin, and lacks crescent-shaped markings along the lateral stripe. The Bridle Shiner has a row of crescent-shaped markings along the lateral stripe and a shorter snout that usually does not overhang the mouth.

**FEEDING:** The diet consists primarily of tiny crustaceans and small insects.

**REPRODUCTION:** The spawning habits of the Blacknose Shiner are unknown, but they are

132

Colour-coded distribution maps indicate where the species is found in Ontario.



Beautiful figures show distinctive features in detail.

thought to spawn in summer. Adhesive eggs are scattered over sand or aquatic vegetation.

**HABITAT:** The Blacknose Shiner is found in clear, cool waters of shallow, vegetated areas of lakes and slow-moving areas of streams, over silt, sand, or gravel bottoms.

**STATUS:** G4; N4; S5

Maximum Age & Length	Ontario Average	Ontario Record	World Record
1	6.5 cm (2.6 in)	9.5 cm (3.7 in)	10.1 cm (4.0 in)

133

With the help of a field guide, biologists and anglers can readily identify this species with its protruding lower jaw, large mouth, and, during the spring spawning period, bright red sides. Rapid identification results in the loss of fewer individuals, and leads to proper identification of specimens that may have been misidentified in the past.

Field guides can also encourage readers to identify and report the occurrence of invasive species, useful information for biologists who track and monitor the spread of such species. The notorious round goby, for example, which has invaded the Great Lakes and is now moving to inland lakes, is easily recognized by its lower paired fins that are attached to form a disc—a characteristic not found in any of Ontario's native fishes. Anglers and cottagers are being encouraged by government agencies and the Ontario Federation of Anglers and Hunters to learn how to identify this highly invasive species and report its occurrence. It is now illegal to possess a live round goby or to use it as bait.

Understanding the species that share our province and being able to identify them is useful not only for biologists but for the public, too. Biodiversity is rapidly being lost around the world, and it is only by recognizing species that we can effectively conserve them. The ROM field guides are taking Ontario one step closer to protecting and preserving our biodiversity. o

**MARY BURRIDGE** is assistant curator, Ichthyology, in the ROM's Department of Natural History, and co-author of the newly published *ROM Field Guide to Freshwater Fishes of Ontario*.



Freshwater Fishes



Wildflowers



Amphibians and Reptiles



Birds

### ROM Field Guide Series

Other field guides being considered include butterflies, dragonflies and damselflies, mammals, and trees and shrubs.



## Friendly Fungi

Most fungi live in soil, unlike this sample growing in a Petri dish. Many are invisible to the human eye, but they are excellent decomposers of organic material and some even help plants to grow. But the most familiar kinds are the ones we find on our dinner tables—also known as mushrooms.

**WHAT AM I?**  
(See bottom of  
page for answer.)

**HINT!**  
I am in the ROM's  
bug room.

## New Name for Quick-Change Artist

In late May, the ROM held a contest to name the most recent scaly creature to be added to the live room in the Hands On Biodiversity Gallery—a veiled chameleon. From more than 350 entries, we selected the name Presto Chango, submitted by 5-year-old Sam Wyonch from Mississauga, Ontario. The name is a perfect fit for the lady in question—she can turn on her dark green mottling pretty quickly, and turn it off just as fast.

Sam won a free visit and behind-the-scenes tours of the live room and the entomology and vertebrate paleontology collections. Several times, Sam was heard to say, “This is the best visit EVER!”

**AMY LATHROP** is the technician in the ROM's Herpetology section.

The next ROM Explorers' Club event is on Saturday, October 24, 2009, 10 am to 2 pm. For details, go to [rom.on.ca/whatson](http://rom.on.ca/whatson).

## And the Winner Is . . .

Last summer, junior shutterbugs entered the MYROM Kids' Photo Contest for weekly prizes and a chance at the grand prize: a junior photo internship with the ROM's professional photographer, behind-the-scenes Museum access, and a ROM Family Membership.

This winning photo for the week of July 13 was taken in the ROM's Far Eastern Galleries by 11-year-old Christopher Kearney of Brampton.



**ATTENTION EXPLORERS!**

### Fun Facts:

#### Rock-a-bye Baby

Maiaasaura isn't a very flashy dinosaur, but there is evidence to show that it was good at caring for its young. The name is appropriate: it means “good mother lizard.”

#### Library Card Not Needed

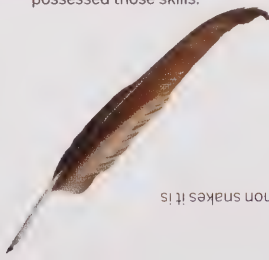
During most of the Middle Ages, few people, including kings and emperors, were able to read or write. The clergy were virtually the only ones who possessed those skills.

#### Stinking Beauty

The corpse flower produces the largest individual flowers on earth. These massive blooms are so named because they smell like rotting flesh. See if you can spot the model of this plant in the Schad Gallery of Biodiversity.

#### Fresh from Frozen

The wood frog and other North American boreal frogs can tolerate the freezing of their blood and other tissues. They can actually survive being frozen and subsequently thawed after a long hibernation.



**ANSWER:** The skeleton of a ball python is being cleaned by beetles in the ROM's bug room. The snake is commonly kept as a pet. The skeleton of a ball python is being cleaned by beetles in the ROM's bug room.



# FOR OUR members

The latest offers and information



**SNEAK PEEK OF  
VANITY FAIR PORTRAITS**  
ON FRIDAY, SEPTEMBER 25, 2009,  
FROM 10 AM TO 4:30 PM.

**NEWS / EVENTS / SUPPORT / PROGRAMS / TRAVEL / SPONSORSHIP**

**SNEAK PEEK**



## ROM GOVERNORS MESSAGE

## Autumn at the ROM

Access to multi-media learning  
is in the air

**September signifies the start of a new season** marked by the busy back-to-school time of year. It's a transformative month that always arrives with a renewed and re-energized commitment to learning and growing.

Museums play a special educational role in society—we not only collect and preserve the best of art, culture, and nature, but we also strive to describe and explain these collections to the public, and explore the range of issues that arise from their exhibition.

With most of the "hardware" complete in the Renaissance ROM project, such as buildings and galleries, we are now preparing some of the fascinating "software" that will support and complement these amazing spaces. Namely, unprecedented levels of multi-media programming designed to help the public appreciate and interpret our vast collections and our compelling research. These projects range from special exhibitions, lectures, and forums offered to our Members, Patrons, and Donors as well as the general public, to publications, events, and unique educational programs for schools.

Certainly this fall at the Museum will prove to be one of our busiest with the very special exhibit *The Ten Commandments* opening on October 10 for 8 days only and the second rotation of the Dead Sea Scrolls arriving on the same day. As well look for thought-provoking celebrity-themed programming that complements *Vanity Fair Portraits: Photographs 1913–2008* presented by the Bay. Who could resist seeing Meryl Streep live at the ROM speaking on the subject of being a celebrity in the modern age? I know I will be there on October 7 to catch every word and I hope you will join me.

As the Renaissance ROM Campaign comes to a triumphant end, officially the most successful cultural fundraising campaign in Canadian history, the ROM Governors will now turn our energy and resources to supporting the next exciting development at the Museum: We will be working hard to improve accessibility to ROM collections, programs, and exhibits, and create digital tools to engage the world in powerful and provoking ways.

Our new goals and areas of focus will support critical projects such as school visit bursaries, free downloadable audio tours, in-gallery digital features, funding for much-needed research equipment, and vital collections care. We will take on new challenges this year and I know I can count on your continued support as we aim to enhance the whole ROM experience.

We're all in a back-to-school frame of mind. But of course it's not all work and no play—please join us at the ICC's annual fundraiser Culture Shock, presented by Alex and Simona Shnaider, on September 23 for a spectacular first look at *Vanity Fair Portraits: Photographs 1913–2008*, or play at this year's *Fact? or Fiction?* guessing-game fundraiser on October 22.

Enjoy the crisp fall days ahead and take some time to celebrate the memories of school days past by learning something new—while having fun—at the ROM.

**DR. MARIE BOUNTROGIANNI**  
PRESIDENT AND EXECUTIVE DIRECTOR  
ROM GOVERNORS

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ROM MEMBERS ARE INVITED TO A  
SNEAK PEEK VIEWING OF **VANITY  
FAIR PORTRAITS: PHOTOGRAPHS  
1913–2008**, A STAR-STUDED EXHIBITION OF CELEBRITY PORTRAITS.

## MEMBER INFORMATION

### MUSEUM MEMBERSHIP RATES

**Individual:** 1 year \$90; 2 years \$160  
**Family/Dual:** 1 year \$139; 2 years \$250  
**Non-Resident:** 1 year \$95; 2 years \$170  
**Student:** \$50  
**Explorers:** \$15 (in addition to ROM Membership)  
**Curators' Circle:** \$175  
**Museum Circle:** \$300  
**Director's Circle:** \$600  
**Young Patrons' Circle:** Single \$600; Dual \$1,000  
**Royal Patrons' Circle:** \$1,500+

### TELEPHONE NUMBERS

**Membership Services:** 416.586.5700  
**Switchboard:** 416.586.8000  
**Bell Relay Service:** 711  
**School Groups:** 416.586.5801  
**Museum Volunteers:** 416.586.5513  
**ROM Museum Store:** 416.586.5766  
**c5 Restaurant/Lounge Members**  
**Reservation Line:** 416.586.8095  
**Donations:** 416.586.5660

**Attention Members:** Your privacy is important to us. The Royal Ontario Museum (ROM) and the ROM Governors (the ROM's charitable foundation) share a special relationship and you may receive additional information from each. If you do not wish to receive it, contact membership@rom.on.ca or or call 416.586.5700.

Occasionally, we make our list of supporters available to other carefully screened curatorial organizations and selected groups that may be of interest to you. Please understand that by allowing us to exchange your name, you are helping us support the ROM's education and research mandates. If you prefer not to have your name exchanged, please contact us at membership@rom.on.ca or at 416.586.5700.

The ROM Membership Department operates a telemarketing office. Should you prefer not to be contacted by telephone, please call us at the e-mail address or phone number listed below and we will have your number removed from our list.

**Membership/Bookings:**  
416.586.5700  
membership@rom.on.ca  
rom.on.ca/members



## NEWS & PROGRAMS

### ROM Friends Events

**Embellishment Canadian-Style: Painted Skins, Beads, Cloth, Threads**  
Presented jointly by Friends of the Canadian Collections and Friends of Textiles & Costume

**Lecture topics:** War paint, beadwork, quilts, domestic embroidery

**Speakers:** Arni Brownstone, ROM; Trudy Nicks, ROM; Samuel Thomas, Cayuga Nation artist/teacher; Adrienne Hood, University of Toronto;

Jennifer Salahub, Alberta College of Art & Design

**Saturday, November 7, 2009, 9:15 am to 4:30 pm**

**Signy and Cléopée Eaton Theatre**



**Tickets:** ROM Members: \$50/ General Public: \$60/Students with ID: \$25

**One-Hour Optional Beading Workshop with Samuel Thomas:** \$15 for supplies. Lunch is not included.

**Registration required. Visit [rom.on.ca/whatson](http://rom.on.ca/whatson) or call 416.586.5797.**

### Rediscovering the Egyptian Collection

*Exclusively for Friends of Ancient Egypt*

Meet ROM researchers and hear about their work with the Museum's Egyptian collection.

**Thursday, October 22, 2009, 7 to 9 pm**

**Classrooms 3 & 4, Level 1** (meet at the staff entrance)

**Registration required. Call 416.586.5700 or go to [rom.on.ca/whatson](http://rom.on.ca/whatson).**

### Free Day for ROM Members at McMichael Canadian Art Collection

**On Saturday, October 24, 2009**, from 10 am to 4 pm, ROM Members can enjoy a day of Canadian art, architecture, and beautiful grounds at the McMichael Canadian Art Collection for free.\*

Simply present your valid ROM membership card(s) at the gallery.

For details, contact the McMichael Canadian Art Collection at 905.893.1121, ext. 2207, or visit [mcmichael.com](http://mcmichael.com).

\* There are no guest privileges. Parking \$5.

### ROM/AGO Collaboration

#### TWO PHOTOGRAPHY SHOWS

**This fall, the ROM and the AGO** have teamed up to provide a special offer when you visit both attractions' photography exhibits.

On September 26, 2009, the ROM launches *Vanity Fair Portraits: Photographs 1913–2008*, presented by the Bay, featuring classic and modern images from *Vanity Fair*, and the AGO opens *Edward Steichen: In High Fashion, the Condé Nast Years, 1923–1937*, showcasing photographs by one of the most influential photographers of the 20th century.

When you visit one of the exhibits, retain your ticket stub to receive 20 percent off admission to the other exhibit.

#### ROM MEMBERS VISIT AGO FOR FREE

**On Saturday, October 17**, and Sunday, October 18, 2009, ROM Members enjoy the Art Gallery of Ontario for free, including use of the Norma Ridley Members' Lounge.

Present a valid ROM membership card and second piece of ID at the AGO's Membership desk. For details, visit [rom.on.ca/whatson](http://rom.on.ca/whatson).

### The Buddha Survey

#### BISHOP WHITE COMMITTEE 2009 FALL PROGRAM

**The image of the Buddha** transcends time and cultures and can be found adorning everything from ancient religious icons to contemporary pop imagery. Our speakers explore the enduring, iconic image of the Buddha from its ancient origins through the Silk Road and beyond.

**Speakers:** Sarah Richardson, ROM researcher and University of Toronto PhD candidate, and Gayle Gibson, teacher, ROM's Education Department  
**November 12, 2009, 4 to 6 pm**

**Signy and Cléopée Eaton Theatre**

**Tickets:** ROM Members: \$35/ General public: \$40/Students with ID: \$20

### Cypriot Archaeology Day

**An afternoon of lectures** by four archaeologists who excavate in Cyprus.

**Speakers:** Joanna Smith, Princeton; Sally Stewart, University of Toronto; Dimitri Nakassis, University of Toronto; Despo Philides, Archaeological Museum, Nicosia, Cyprus

**Sunday, December 6, 2009, 1 to 6 pm**

**Signy and Cléopée Eaton Theatre**

**Free with ROM Membership and general admission.**

Admission is first-come, first-served. For more information, visit [rom.on.ca/whatson](http://rom.on.ca/whatson).

Sponsored by the A.G. Leventis Foundation, Nicosia, Cyprus, and the Royal Ontario Museum



### Free Lecture by Elizabeth Barber

#### MAIDENS, MOTHERS, AND BIRD-WOMEN

**Until quite recently**, rituals deemed important for fertility and protection were carried out seasonally in many rural agricultural areas of southeast Europe. Traces of some of these same rituals are now being recognized in Greek archaeological materials as a result of careful comparison with ethnographic data.

**Speaker:** Elizabeth Barber, world-renowned scholar on ancient textiles

**Wednesday, November 4, 2009, 5:30 to 6:30 pm**

**Signy and Cléopée Eaton Theatre**  
**Free with ROM Membership. Free to the general public after 5 pm.**

Admission is first-come, first-served. For details, visit [rom.on.ca/whatson](http://rom.on.ca/whatson).

Sponsored by the Royal Ontario Museum, The Hellenic Republic and Greek Communities of Canada, and The Toronto Society of the American Institute of Archaeology

### Dead Sea Scrolls Shopping

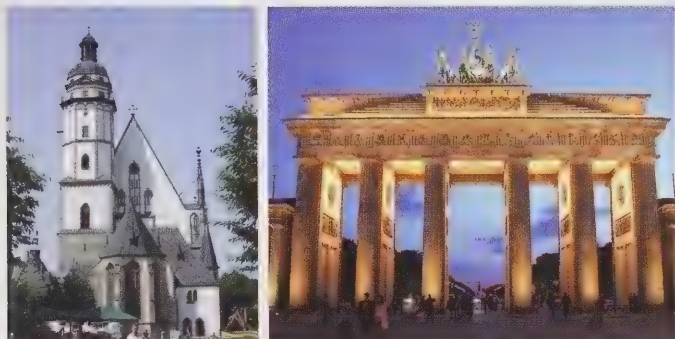
**Take home a lasting memory** of the *Dead Sea Scrolls* exhibition with the ROM's official souvenir guidebook, available for only \$5. The Dead Sea Scrolls boutique also offers exhibition-themed items, ranging from select spa and food products to jewellery, home décor, and more.



## ROMTRAVEL

### *Best of the East and West*

OLD AND NEW MINGLE WITH EASE IN THE MUSEUMS, ARCHITECTURE, AND NEIGHBOURHOODS OF BERLIN, LEIPZIG, AND DRESDEN



Since the reunification of East and West Germany, Deutschland's urban landscapes have changed dramatically. Like phoenixes rising from the ashes, Dresden, Leipzig, and Berlin have experienced stunning reversals of fortune.

Dresden has a long history as the capital of the kings of Saxony. The inner city was completely destroyed by Allied bombing during World War II and has since been renewed. Yet its historic landmarks endure. The Zwinger Palace, Dresden's most famous attraction, is home to Raphael's Sistine Madonna and the world's largest porcelain collection. The Royal Palace, built in 1530, houses one of Europe's most sumptuous treasure chambers.

Always a place of commerce, Leipzig has fundamentally shaped the history of Saxony and of Germany. The city was home to Johann Sebastian Bach and is host to the Leipzig Trade Fair, which began in the Middle Ages.

With the destruction of the Berlin Wall in 1989, Berlin had a vast open area in which to renew and re-invent itself. It is now a multicultural urban mosaic. Just stroll along Unter den Linden, Berlin's Champs d'Elysées, or visit the many museums and art galleries.

Interested in all things German? Join us for this 10-day sojourn. We'll meet with experts on the politics and arts of Berlin. Other highlights: performances at the Semper Opera House and St. Thomas Church, a tour of Berlin with a local architect, and a visit to Potsdam, home to the Sanssouci palace and the Babelsberg Film Studios.

#### > Berlin Kaleidoscope, May 5 to 15, 2010

**\$5,880 (international flight costs not included)**

For details, contact ROMtravel at 416.586.8034, [travel@rom.on.ca](mailto:travel@rom.on.ca), or [rom.on.ca/programs/rom\\_travel](http://rom.on.ca/programs/rom_travel).

#### Upcoming trips

**Intriguing Indochine: Laos, Cambodia & Vietnam**

January 19 to February 6, 2010

**Sicily: Journey Through the Ages** April 12 to 23, 2010

**Arctic Expedition: Out of the Northwest Passage**

Early September 2010

**Chicago** September 27 to October 1, 2010

**Churchill, Manitoba** October 30 to November 3, 2010

**Jordan & Israel: An Archaeological Adventure**

October 30 to November 14, 2010

**Brazil** March 2011

**Egypt** March 2011

**Philadelphia** April 2011

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RETIREMENT LIVING WITH A

*Twist*



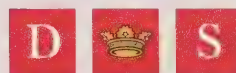
HEARTHSTONE  
BY THE BAY

Hearthstone by the Bay is re-defining independent retirement living by blending year-round resort living with personal home and wellness services as you require them. This condominium community is just a short waltz away from the shores of Humber Bay, shopping and restaurants.

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## SUPPORT

### *Top 10 Reasons RPC and YPC Members Love the ROM*

#### 1. The People

The Museum is a great meeting place to mingle with friends, volunteers, and colleagues—it's no wonder we're at the centre of Toronto's social and cultural network.

#### 2. ROM Research

ROM curators do amazing, groundbreaking research around the world. RPC and YPC Members have the chance to meet ROM curators and learn about their remarkable research findings.

#### 3. Special Events

Gallery openings and exhibition previews are always a splash and provide exclusive opportunities to be among the first to see the ROM's collections and exhibitions. What better way to meet others interested in the Museum?

#### 4. Behind-the-Scenes Tours

Only 10 percent of the Museum's 6 million artifacts are on display. RPC and YPC Members visit the ROM's vaults on special curator-led behind-the-scenes tours that reveal the treasures in storage.

#### 5. Charitable Giving

Patrons have been supporting the ROM for almost a century and RPC and YPC Members proudly continue this tradition. Their contributions top \$1.5 million annually—allowing the Museum to care for its collections, create educational programming, and support research.

#### 6. Higher Learning

Learning about history, science, and contemporary culture is fun at the ROM for adults, children, and seniors.

#### 7. All ROM All the Time

The Museum is a great retreat for RPC and YPC Members. You can bring a guest anytime you like and visit as often as you want. It's easy to stop in and there's no need to fit everything into one visit.

#### 8. Network Breakfasts

Twice annually RPC Members enjoy a special morning treat in c5 Restaurant Lounge. Learning about ROM research while enjoying five-star French toast is a divine way to start the day.

#### 9. Engage with Culture and Nature

World cultures meet natural history at the ROM. Where else can you see a giant white rhino, a painted blue lady, and a sea-going canoe all under one roof? Patrons visit frequently for this reason.

#### 10. Building the Future

Supporting the Museum now means it will be here for younger generations. Many RPC Members have given the gift of YPC membership to their children or grandchildren as a way to communicate their love of the ROM to the next generation and encourage the continuation of their philanthropy.

## Thank You

**It is our honour** to thank and recognize those Royal Patrons' Circle donors whose passion for the ROM provides much-appreciated philanthropic support to the Museum's mission.

#### **Benefactor (\$25,000 and above)**

Gail & Bob Farquharson  
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#### **Guardian (\$15,000 – \$24,999)**

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Alan & Patricia Koval  
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#### **Guarantor (\$10,000 – \$14,999)**

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AIC Private Portfolio Counsel  
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Anonymous (1)

For information on how to become a Member of the Royal Patrons' Circle or Young Patrons' Circle, please call 416.586.5842 or visit [rom.on.ca/members](http://rom.on.ca/members).

## *Friends of the Institute for Contemporary Culture*

### THE MUSEUM THROUGH A 21ST-CENTURY LENS

#### **The ROM's Institute for Contemporary Culture**

hosts exhibitions and programs that bring the arts, issues, and trends of today into the ROM's historic halls and collections. Friends of the ICC (FICC), a membership group that raises awareness and funds for ICC initiatives, enjoy exclusive events while supporting one of the most active cultural institutions in the city.

This fall the ICC hosts *Vanity Fair Portraits: Photographs 1913–2008* and will launch a complementary star-studded season of programming. FICC Members have exclusive access to opening events, lectures, and unique kids programming for ICC shows.

If you enjoy how contemporary art addresses social and political issues and anything else "of the moment," this group is a great way to engage with the ICC.

To get involved, please contact [icc@rom.on.ca](mailto:icc@rom.on.ca).

## ANNE TANENBAUM LECTURE SERIES

### *Dead Sea Scrolls*

Price per lecture: \$28, online \$26; ROM Members and students \$25, online \$23. Four-lecture packages are available for \$84 (Members \$75) and 14-lecture packages for \$252 (Members \$225). For details or to register, go to [rom.on.ca/scrolls](http://rom.on.ca/scrolls) or call 416.586.5797.

All lectures will be held in the Signy and Cléopée Eaton Theatre or the Samuel Hall Currelly Gallery twice per night—at 6 pm and 8 pm, unless otherwise noted.

#### **Wednesday, September 16**

##### **The Historical Problem of the Essenes**

Dr. Steve Mason, professor, Department of History, and Canada Research Chair in Greco-Roman Cultural Interaction, York University, Toronto.

#### **Thursday, September 24**

##### **The Archaeology of Qumran and the Dead Sea Scrolls**

Dr. Jodi Magness, Kenan Distinguished Professor for Teaching Excellence in Early Judaism, Department of Religious Studies, University of North Carolina, Chapel Hill.

#### **Thursday, October 15**

##### **Women in the Dead Sea Scrolls**

Dr. Eileen Schuller, professor, Department of Religious Studies, McMaster University, Hamilton, Ontario. Supported by the Weisz Family in memory of Margaret Weisz.

#### **Thursday, October 29**

##### **Israel at the Time of the Dead Sea Scrolls**

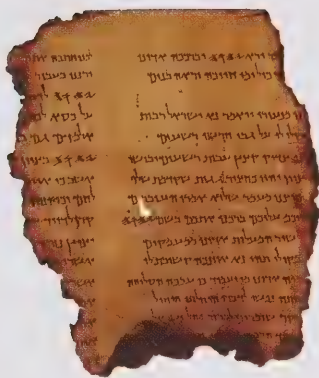
Dr. Lawrence Schiffman, Edelman Professor of Hebrew and Judaic Studies, and chair of the Skirball Department of Hebrew and Judaic Studies, New York University.

#### **Thursday, November 5**

##### **Rabbis and Romans at Sepphoris: Ornament of All Galilee**

Dr. Eric Meyers, Bernice and Morton Lerner Professor of Jewish Studies, and director, Center for Jewish Studies, Duke University, North Carolina. Past president, American Schools of Oriental Research.





Above: Fragment of the Psalms scroll. 1–50 CE.

**Wednesday, November 11**  
**The Conservation and Preservation of the Dead Sea Scrolls**

Pinna Shor, head of the Department for the Treatment and Conservation of Artifacts, Israel Antiquities Authority. Supported by the Estate of Jean Y. Wright.

**Sunday, November 15**  
**The Scribes of Qumran**

Dr. Emanuel Tov, J. L. Magnes Professor of Bible, Hebrew University, Jerusalem, and editor-in-chief, Dead Sea Scrolls Publication Project. Lecture at 5 pm and 6:30 pm

**Thursday, December 3**  
**Returning to Sinai: Revelation at Qumran**

Dr. Hindy Najman, director, Centre for Jewish Studies, and associate professor, Department and Centre for the Study of Religion, University of Toronto.

**Thursday, December 10**  
**The Bible in the Religious Islamic Imagination**

Walid Saleh, associate professor of Religion, University of Toronto.

**Tuesday, December 15**  
**Jewish and Christian Origins as Revealed by the Dead Sea Scrolls**

Risa Levitt Kohn, director, Jewish Studies Program, and professor, Religious Studies Department, San Diego State University.

**DON'T MISS**

**The Ten Commandments**

October 10 – 18, 2009  
 Centre Block, Level 3  
 For 80 hours only, ROM visitors can see one of the oldest surviving copies of The Ten Commandments.

**Dead Sea Scrolls: Words that Changed the World**

October 10, 2009 – January 3, 2010  
 The second rotation of *Dead Sea Scrolls* opens October 10. If you've already visited, come back to see scroll fragments from Deuteronomy, Isaiah, Isaiah Commentary, War Scroll, Communal Ceremony, Papyrus Bar Kokhba 46, Minor Prophets in Greek, and a new Psalms fragment.

**EVENTS**

*Celebrating Success*

**RENAISSANCE ROM HAS TRULY ENGAGED THE WORLD**

Since it began in 2002 Renaissance ROM has raised more than \$280 million, making it the most successful cultural fundraising campaign in Canadian history. The remarkable generosity of our donors for this ambitious expansion program was a tremendous sign of support and has put us well beyond our original campaign goal.

Aside from being the largest cultural development in Canadian history, Renaissance ROM is one of the largest heritage-restoration projects in Canada and one of the largest gallery-development projects in

the world—having created 388,000 square feet of new and renovated public space.

The impact of Renaissance ROM has been felt in every corner of the Museum—from the opening of new innovative spaces and the showcasing of our world-class collections to the increase in special exhibitions that delight and engage our visitors.

"I am extremely proud to have been a part of the transformation that has been Renaissance ROM and the remarkable success we have accomplished," said Renaissance ROM Campaign Executive Chair the Hon. Hilary M. Weston.

This phenomenal success is a tribute to all our donors, who have played a significant part in what the ROM stands for today.

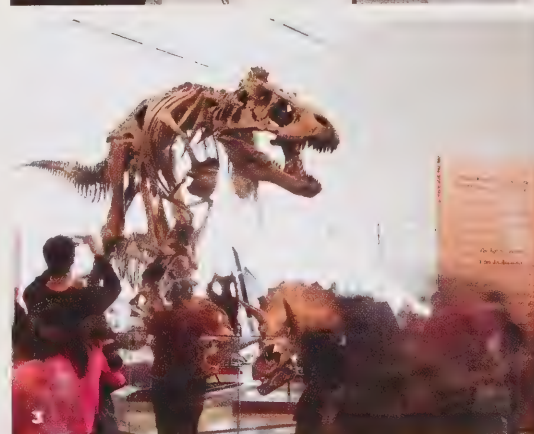
THANK YOU.



**1** ROM director and CEO William Thorsell (right) and architect Daniel Libeskind sign the last beam of the Michael Lee-Chin Crystal.



**2** The Michael Lee-Chin Crystal under construction.



**3** Tyrannosaurus rex in the new James and Louise Temerty Galleries of the Age of Dinosaurs.



**4** Celebrations at the World of Possibilities public opening of the Michael Lee-Chin Crystal.

**5** The ROM's historical Queen's Park building with the Lee-Chin Crystal peeking over the top.





## SPONSORSHIP

THANKS TO THE SUPPORT OF CORPORATIONS, INDIVIDUALS, AND FOUNDATIONS, THE ROM IS ABLE TO OFFER MORE DYNAMIC AND INNOVATIVE PROGRAMMING TO ALL VISITORS



### *A Touch of Glamour: The Bay Supports Vanity Fair Portraits*

**Vanity Fair Portraits**, opening at the ROM September 26, 2009, has garnered record-breaking attendance in its recent European engagements. The show features 150 portraits of iconic figures from the pages of *Vanity Fair* magazine—images that have helped define the public persona of some of the most influential people in the world.

Thanks to the exhibition's presenting sponsor, the Bay, itself an iconic Canadian institution, the ROM was able to bring to Toronto this fascinating glimpse into how glamour has become a powerful part of 20th- and 21st-century culture. The Toronto showing is the exhibition's North American debut along the Eastern seaboard. "The striking photography has defined the iconography of each era," says Bonnie Brooks, CEO of the Bay. In celebration of the stunning transformation and re-opening of the Room fashion boutique at the Hudson Bay Co. flagship store on Queen Street in October 2009, special premieres will be featured at the ROM and Bay stores throughout the exhibition as a nod to the art of fashion and leading luxury designers. Dating back to the 1930s, the prestigious Room is arguably one of Canada's first designer destinations. And thanks to its iconic Hudson's Bay Signature blanket, the Bay is no stranger to a little celebrity of its own.

**Vanity Fair Portraits: Photographs 1913–2008** is on at the ROM from September 26, 2009, to January 3, 2010.



### *Vanbots: Building a Hands-on Opportunity*

If you're a parent, you know that kids like to get their hands on things. At the ROM, that's all part of the fun of ROMkids Weekends. Every Saturday and Sunday, young ones can actually dig for buried treasure, decode ancient text, and explore life in the time of the Dead Sea Scrolls. These hands-on weekends are so popular that the Museum welcomes more than 300,000 weekend visitors annually.

Vanbots, the construction company that helped build the ROM's Michael Lee-Chin Crystal, is now helping to build great family time as supporting sponsor of ROMkids Weekends. The award-winning and highly respected Canadian construction company has made it possible for the ROM to offer exhibition- and collections-related family programs featuring storytelling, hands-on crafts, films, and dance performances designed specifically for family audiences. There's no better way for kids to get their hands on history while the family spends some fun time together.



### *Imperial Oil Foundation Helps Bring Kids from At-Risk Communities to the ROM*

"This is a magical place," said one awed student after visiting the ROM's rocks and minerals exhibit. Thanks to the Imperial Oil School Visits Bursary, in 2008/2009 more than 2,700 students and teachers from low-income communities, including this enthusiastic youngster, were able to visit the ROM for free. Through its foundation, Imperial Oil strives to give back to local communities in which the company has a significant business presence. Science education as well as civic and community programs are key focus areas for the foundation—making Imperial Oil a perfect partner for this Museum program. The ROM and Imperial Oil share a belief that all students should have access to a full range of learning opportunities. Teachers, facilitators, and ROM volunteers are on-site to welcome students to the museum, provide assistance, and answer questions during these visits that allow students the opportunity to explore the ROM's collections through a self-guided tour. Teachers are provided with online materials to add more educational value to their ROM adventure. Since its inception in 2005, the School Visits Bursary program has provided more than 30,000 free school visits.



Imperial Oil  
Foundation





# FACT OR FICTION<sup>®</sup>

**October 22, 2009**  
**7:00 pm – 10:30 pm**

*Get Real*

**Join** us for a fun-filled night of intrigue and mystery at the Museum. Enjoy a sumptuous buffet and bar, meet ROM curators and play a hilarious guessing game to determine the authenticity of rarely seen objects from the ROM vaults.

Tickets are \$250 each and available online at [www.rom.on.ca/factorfiction](http://www.rom.on.ca/factorfiction)

For more information, phone: 416.586.8064  
email: [kirstenk@rom.on.ca](mailto:kirstenk@rom.on.ca)

**Support** ROM curatorial research, compete for a fabulous trip and enjoy a private viewing of the new ROM exhibition *Fakes, Frauds and Forgeries*; a thrilling account of counterfeiting through the ages.

Bona fide Presenters:

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[www.beaujolaishprivate.com](http://www.beaujolaishprivate.com)

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# FOOD at the ROM

**c5**  
restaurant // lounge

## c5 Restaurant & Lounge

The cuisine at c5 captures the essence of Toronto's cultural fabric with modern and imaginative dishes. Executive Chef Ted Corrado takes inspiration from the flavours of the city's ethnic markets, fusing them with the fresh qualities of local Ontario ingredients. One of Toronto Life's Top Ten Restaurants for 2008 and 2009.

**FOOD  
STUDIO**

## Food Studio

Enjoy delicious meals made from the freshest local and seasonal ingredients at Food Studio, the ultimate family destination for healthy menu options in an earth-friendly environment.

**c5c**  
c5 catering

## c5c Catering

Ted Corrado and the c5 culinary team offer their unique food philosophy in a ROM gallery setting.

416.586.7928 [www.c5restaurant.ca](http://www.c5restaurant.ca)





# Demise of the Dodo

Why fearlessness wasn't this flightless bird's friend

BY OLIVER HADDRATH



**This skeleton is of an extinct bird** known as the dodo (*Raphus cucullatus*), a species unique to the island of Mauritius. The loss of the dodo in the mid-17th century is one of the first recorded examples of an extinction caused directly by human activity. Because this bird evolved for millions of years on an island with no mammalian predators, it grew large and flightless, and lost its defensive traits. The bird's lack of fear toward humans would spell its doom—and lead to its undeserved reputation for being dim-witted. Only 70 years elapsed between the dodo's discovery and its extinction. It was hunted intensively for food by sailors, but its ultimate demise came from introduced dogs, rats, pigs, and monkeys that preyed on both adult birds and eggs.

The dodo stood about a metre tall, likely weighed about 20 kilograms, and was so different in appearance that early explorers debated which group of birds it was related to. Research done in part at the ROM using ancient DNA sequences revealed that the dodo was part of an ancient radiation of doves that spread across the Indian Ocean. It diverged from its closest living relative, the Nicobar pigeon, more than 33 million years ago.

This rare skeleton was acquired by the ROM in 1938, one of only a handful known at the time. It is on display in the newly opened Schad Gallery of Biodiversity. o

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**OLIVER HADDRATH** is a technician in the Ornithology section of the ROM's Department of Natural History.



# James' Legacy

Over the years, many gifts of individual natural history collections have greatly enriched the ROM, but James H. Fleming's immense bequest was in a class by itself.

In 1943, his donation was described as "the most representative private collection of birds in the world." With more than 34,000 specimens, even today it makes up one quarter of the ROM's ornithology collection.

In a memorial to James, his friend L. L. Snyder evocatively described a visit to his home: "Whenever I sense that pleasant perfume, for such it is to me, compounded of old books, tobacco smoke, naphtha and seabirds, memories of Fleming and his museum will be recalled."

J. H. Fleming was a dedicated ornithologist who devoted his life and fortune to the scholarship of natural history. His legacy contributes to our understanding of the natural world today.

*Create a legacy of wonder and discovery through a planned gift.*

*Please ask us how.*



## GIFT PLANNING AT THE ROM

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